

COMIC BOOK ART TECHNIQUES AND TIPS

SKETCH

#28

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Visual Depth

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It's Who You Know

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**ROBERT
KIRKMAN**
INTERVIEW

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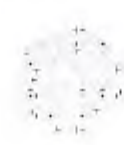


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Comic books are a **fun medium!** Blue Line Productions' goals are aimed toward enhancing this art form - and others - through knowledge and quality art supplies. We try hard to make certain that you, the reader, have the comic book technique information you require for your personal enjoyment of this great field.

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O.K.

What is the next step in the comics evolution? And I'm not talking about whether monthly floppies will survive or will trade paperbacks be the only way to get our comics fix.

Comics need to add (not replace but **add**) another avenue of release so that we can bring in new readers much like the arcade games moved to home consoles, then to the computer and now online. The gaming industry is kicking our butts because they realize that you have to offer your medium on many different formats.

I love comics. All kinds of comics from the Big Two to the self-published Small Press.

Would I be willing to read comics on a different format? I like to believe so. I know my son would love to have them on a more convenient to read format.

What do I mean by *format*? ... Well, he uses a laptop and carries around an MP3 player with him. So, if we could somehow offer him comics in a way that he could enjoy them even on the go, I believe we could land a new breed of comic fans. This format may also offer the ability to publish your work at a minimum investment up front.

I've given this a lot of thought and hope to announce something very soon. This could not only help to get new readers but also offer creators and publishers a way to offer their goods to everyone.

Think about it...

Bob



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Eye of the Tiger: You Have to Want It

By Bill Nichols

Have you ever wanted anything so badly that you could taste it? A promotion at work? A PS2 with a healthy assortment of your favorite games? A lovely cheese pizza made just for you?

What about a job in comics?

You have? Really?

Well, then...what are you doing about it?

In my time, I've met quite a few people who would *like* to get into the comics field, whether they were ready for it or not. To be honest, some were on their way. And to be just as honest, some weren't. Some, though, were *stuck* (for lack of a better word), where they were, talent-wise, anxious to unleash their skills on the Comics Industry-at-Large. Whatever improvements there were that needed to be made could come later with the work.

That's worked for some people. You've seen them yourself, those creators who just get better and better the more they work. Some bolt from the gate with a flash of lightning and the Industry is turned on its collective ears with oohs and aahs over the Next New Thing. It's the same way everywhere, I suppose.

Where are you, talent-wise? Really, are you ready to bolt or are you just waiting for a spark? What do your friends think, the ones who have some idea what they're talking about, not just the ones who like the idea of having a friend in comics because that would be so *totally awesome*? Hm...?

What I want you to do now (okay, not exactly now, but after you finish your reading...) is to try to take a good long look at your work. I know from personal experience that being objective about one's own stuff is a very difficult thing to do. How about this? Take a look at something you did last month or, better yet, six months ago. Are you better now than you were then? How about a year ago? Do you see improvement from that work to now?

Okay, take a gander at your current stuff and try to project how you might improve in another six months. How about a year? Is there room for improvement? Possibly. As I said, it's a difficult thing to be objective here.

The last time you went to a convention and showed your portfolio around, what was the consensus of the opinions? Did the editors and artists you had look at your work think you were ready for the big time or were there areas where you could improve? Since the con, have you worked on improving yourself in those areas or did you just chalk it up to it just being their opinions?

I know somebody who over the years showed his portfolio and got quality remarks from a couple of artists who have been in the biz for a long time. The comments were generally that the style leaned too far toward being cartoony and he needed to work on the general mechanics, including his knowledge of anatomy and work on his backgrounds.

Now, I respect both these men and had I been given those comments, I would have taken them to heart. I say that because I've been on that side of the table, too. I've stood in line for a long time for a portfolio review that lasted only minutes. The same thing has happened with my pals who were also trying to break into comics. And it's likely happened to you, too. Trust me, a lot of people have done it and will continue to do it each and every convention where somebody can get his or her portfolio reviewed.

Don't ever feel that it's just you. The whole population out there that deals with the opinions of others.

Anyway...

So, this guy really didn't do much with it. Oh, he got some books like **Dynamic Anatomy** and he did get better, after a sort, but he really didn't work on changing anything in his style. Not really. He didn't really work at it...more like played around with it, if you know what I mean...

He still hasn't done any comics this many years later, except for an indy contrib or two...I guess that's beyond him now. That's just one example, one story, and lucky you, I have a bunch more.

So, what's the point of this rambling? It's this: If you want to work in the biz, you must be willing to **work** at being ready for the biz. You get me? Yes? No? If you need to work on your anatomy, work on it. If you tend to describe your style as "minimalist" just so that you can avoid doing backgrounds, there are things you can do.

And you can apply this to any aspect of your life, if it's important to you. If you want something badly enough, then you will buckle down and work on whatever aspect it is you need to improve. And if you're successful, the "work" will come in due time.

Work on it, huh?

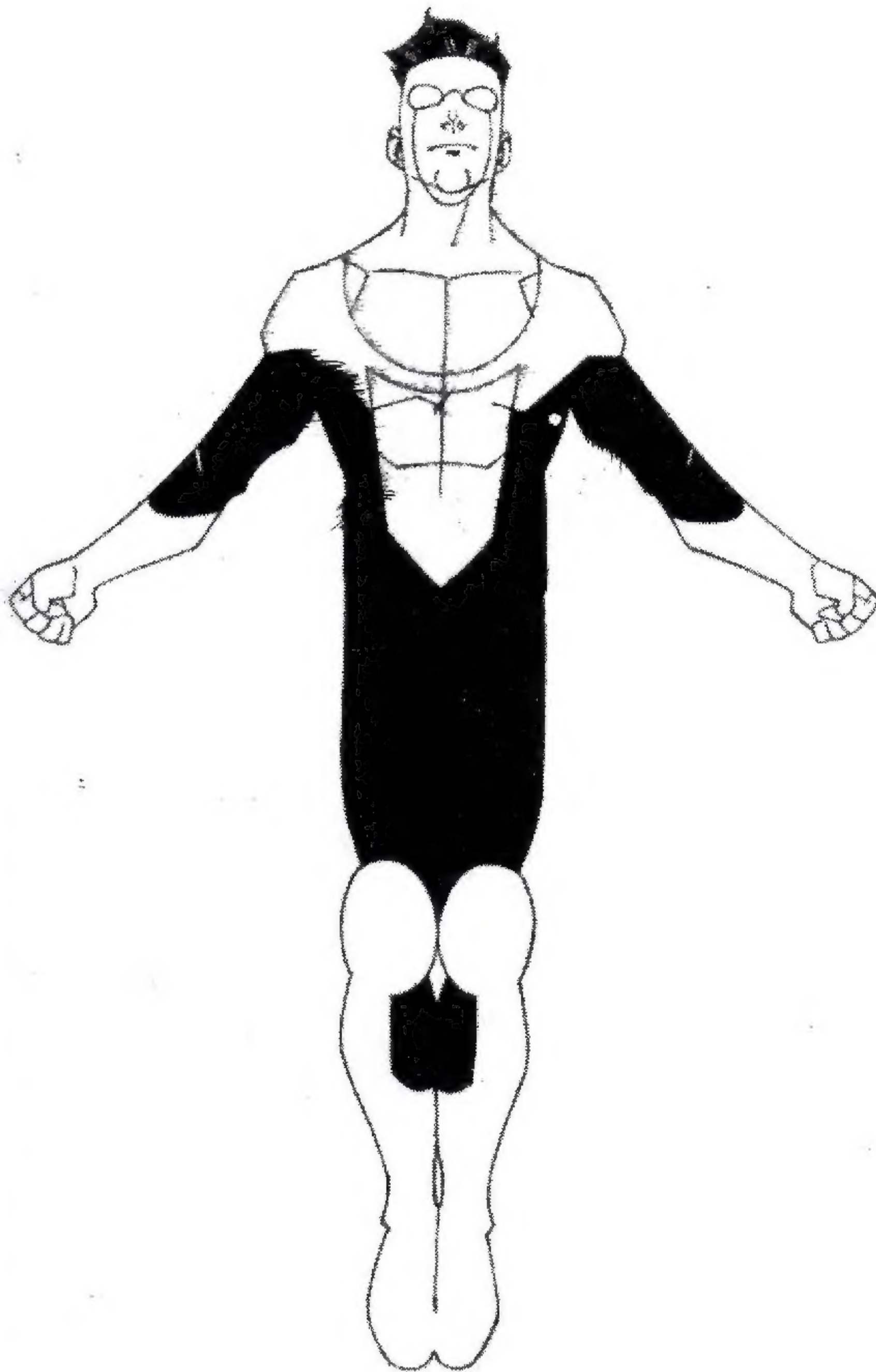


Invincible © Robert Kirkman and Cory Walker. Artwork by Jason Howard.

He started out in small-press black and white, has two long running creator owned titles at Image and is just starting to take the Marvel Universe by storm. Are we talking about the next Brian Michael Bendis? No. Meet

THE FIRST ROBERT KIRKMAN

An Interview by Bill Love



Invincible© Robert Kirkman and Cory Walker. Artwork by Cory Walker

Sketch: How long does it take to become an overnight success?

Robert: I seem to have become an overnight success every year for the last three years. When I first started publishing at Image everyone was like "oh, it's an overnight success" and when I first started working at Marvel everyone was like "oh, it's an overnight success" and then when they announced **Ultimate X-men** everyone was like "oh, it's an overnight success". I've been doing this stuff for almost six years

now. I've paid my dues, dammit, right?

Sketch: Many people who are just discovering your work through **Marvel Team-Up**, **Invincible** and **The Walking Dead** are surprised to find out just how much you've done.

Robert: I enjoy writing comics. I do it a lot. I like to say that I use the time that other people use for their eight hour work day writing comics, and then I also use whatever time another person might use for a hobby

to write comics. I'm doing something I enjoy. Putting in an eighteen hour day...my wife's not too happy about it but it doesn't bother me much. I'm happy to do the work and that results in me being able to do a lot of books.

Sketch: Do you have any kind of formal training in writing?

Robert: I graduated from high school! I got that going for me. Other than that, I read comic books a lot growing up. I'm reading some screenwriting books now but that doesn't explain the last few years. I didn't go to college. I started my own publishing company instead.

He started out in small-press black and white, has two long running creator owned titles at Image and is just starting to take the Marvel Universe by storm. Are we talking about the next Brian Michael Bendis? No. Meet

I started reading comics in the dreaded late eighties and early nineties, all the books that everyone thought were actually bad. I came in at right around the time that **Darkhawk** and **Sleepwalker** debuted. I really liked Peter David's run on **Hulk** and the David Michelline/Erik Larsen Spider-Man comics. I was reading Peter David **X-Factor** and those books from that time. Then I abruptly jumped over to Image right after they debuted. I was reading **Youngblood**, **Spawn**, **Savage Dragon**, and all that good stuff. Those were the books I grew up on. I lived in a small town. The Wall-Mart where I lived carried comics. It's why I kind of lean more towards Marvel. I didn't get into DC until high school. The Wall-Mart didn't carry any DC books. Most of the popular Marvel Comics of the day were right there next to the Teenage Mutant Ninja Turtles action figures. They were only a dollar then. I could get twelve to fifteen Marvel books every time I went to Wall-Mart.

Sketch: When did you decide you wanted to tell your own stories?

Robert: I wanted to be an artist. I wanted to draw comics. I was drawing a lot then, swiping panels, filling up sketchbooks with bad renditions of Erik Larson Spider-Man, Jim Lee X-men and stuff like that. Somewhere around high school I started writing and drawing my own comics. Pieces of paper folded in half. Creating my own characters. Doing flow charts and spreadsheets on who's related to whom and who does what. All kinds of bizarre, Tolkien-like family trees on characters I created. I actually drew the first comic book that I wrote. I did a book right before **Battle Pope** that I drew myself. It was absolutely terrible. After I had that thing completed I thought "This drawing stuff, totally not for me".

Sketch: Did you think it was terrible at the time, or while you were doing it did you think "Wow, this is great!"?

Robert: I had a really terrible comic book that I had deemed the worst comic book ever published. I actually had it thumb tacked to the wall in my office. Every time I would finish a page I would think "You know, that doesn't look too hot", and then I would pull down that comic book and I would go "You know, that got published, maybe I'm not so bad after all." That's not what to do when you do your own comic. You need to keep the best comic in the world next to you and say "well, I'm almost up to that point" and then you'll know you're doing okay. Looking back on it now I don't even know why I finished the pages because they were just terrible.

Sketch: You mentioned not having college level writing classes, but you did do your homework. The things you learned by doing a project like that to completion, in terms of both plot and visual storytelling techniques, have become invaluable to you today.

Robert: I also did layouts for all of the **Battle Pope** issues. When I started out I didn't so much do scripts as I drew layouts, very small, gave them to the artist, had them kind of

blow it up and draw stuff based on my layouts. I didn't actually start writing scripts until the first issue of the **Super Patriot** mini-series. Cory Walker and I did that for Image. I thought "Well, I'm going to have to start writing scripts sometime if I'm going to be a comic book writer so I might as well start now".

Sketch: Your early scripts were rough mini comic books. Now that you write in a more traditional script form, do you still visualize what the page should look like?

Robert: My scripts read like a retarded e-mail where I'm describing imaginary panels to an artist. I guess it's working so far. Maybe I need to start talking to the artists I'm working with. They may be getting the scripts going "What's this guy doing, telling me to put this character in the foreground and this other character in the background. I know what I'm doing. I can do it however I want."

Sketch: So they may just be ignoring you and doing their own thing?





A panel from the PACT #4 by Robert Kirkman and Jason Howard.

Robert: Oh yeah, and that's fine. It's a process where I'm visualizing what I think the panel should look like and instead of drawing it, I'm describing it. Maybe that helps, but I'm more describing the pictures than the action.

Sketch: There is no one accepted format for writing a comic book script. It can be fascinating to see how different writers approach the actual script format. Do you find that your script format changes according to the artist you're working with?

Robert: Every now and then. If I notice I'm putting something in the script that a guy just doesn't do too well, I'll stop putting that in the script. Warren Ellis says he writes differently for every artist he works with. Maybe if I was better at it I would be able to do that. I'll try to avoid an artist's known weaknesses, but as far as changing my entire writing style to accommodate the art, I haven't quite gotten good enough to do that yet.

Sketch: Are there certain artists you trust more to visually interpret your script? Do you allow artists a certain leeway or do you like to keep a firm control over panel layout and pacing?

Robert: I probably shouldn't say this publicly but as long as the dialogue matches somewhere on the page I don't really care what the artist does. It's a creative process. They have to feel as into the thing as I am.

I don't mind an artist changing stuff around. If I write a fight scene that doesn't quite flow very well on a page when they do a layout or when they picture it in their head and they draw something completely different then I don't mind as long as the dialogue matches. Kicking instead of punching or jumping instead of rolling. I'm not controlling to the point that I grit my teeth when I see an artist used a baseball bat instead of a crowbar. When I was working with Scott Kolins on **Marvel Team-Up** he used to take panels and he would split a panel into three panels or combine three panels into one. I'd say 95% of the time what he was doing was better than what I was asking him to and I was happy that he was doing it simply because it made me look good.

Sketch: How did you first get the idea to self publish?

Robert: I was working at a lighting supply distributor. That was my day job. I friend of mine from high school named Robert Sutton was like "Why don't I write a comic and you draw it." I worked at a comic store at the time too, working two jobs. So I knew the comic business from a retailer side. I knew that Diamond was the place to go to get your books distributed. I knew how comics got to comics shops. I had a pretty good idea of the inner workings. When he asked me to do this I told him "no". Still, I didn't want to work in lighting distributing for-

ever. After a few months went by I came up with an idea for a book. It was a wrestling comic. I didn't know anything about wrestling. I watched wrestling as a kid but I didn't know what was going on at the time. I figured that if I was going to do a comic book I wanted to tie in with something that was already popular. You can't do a super-hero book if you don't have a name and you don't have a name character. You have to have something that a guy walking in off the street can identify with. I figured if we did a generic wrestling book with new wrestling characters and stuff that would be something people would try. He ended up co-writing the book with me. That's the book that I drew. I started drawing it not really knowing how to get it into stores, but I figured I knew who the distributor is and figured I could figure it out. Around the same time I started developing **Battle Pope**. I was working on it at the same time. I started talking to Diamond and just sort of fell in to the whole I'll publish this myself thing. At the time you could go to the Diamond web site and print off an 11 page worksheet on how to become a vendor. I don't think of publishing comics as this big achievement because I sort of fell into it. I solicited the book not knowing where I was going to print it. This was **Battle Pope**. Diamond decided not to accept that other book.

Sketch: How were your initial orders?

Robert: They were around a thousand, pretty good for a black and white, unknown small press book. I was told that at the time a lot of books were coming in at around five hundred. I was happy with it. It made enough to pay for its printing, which is what we were after. Sales started going up around issue three. By the time we were done we were around eighteen hundred.

Sketch: It was such an outrageous concept that even people who didn't pick it up noticed it and remembered it.

Robert: You got to have a gimmick if you're going to self publish. If I had done *Invincible* at Funk-O-Torn exactly as it is now it would have failed because people would have been like "super-hero book 9000". It was more visible at Image yet *Invincible* did struggle a lot early on just because of that. There were so many different factors that helped *Invincible* along to the point that recreating its' staying power would be almost impossible. You can't really nail down that one thing that really helped it along. When it debuted it actually sold worse than a few of the other Image super-hero books launched at the same time. One of the things that hurt the book was that Cory Walker, the original artist of the book, was starting to fall behind on the schedule. He had never done a monthly book before, only the *Super Patriot* mini-series. Issue four shipped late, issue five a little later. There was a huge gap between issue five and six.

At the time I was thinking that this was hurting sales. Looking back on it, and I wouldn't recommend this to anybody, I almost think that the book shipping late like it did kept the awareness of the book going without us doing an issue a month and not getting paid for it. We were shipping the book every three or four months

and it gave people time to hear about it. Maybe the delay actually helped us.

Sketch: A lot of creators and publishers seem to expect instant success while today's fans often want to wait to see if a book has staying power before they sample a book.

Robert: People ask me advice on Image books now because I have two long running Image books going and one thing I tell them is you're not gonna start seeing sales gains until later on, issue eight or nine, for that very reason. In this day and age Marvel books get cancelled at issue four through six. It's a very volatile market. It's a Catch-22. People don't want to buy a book because it's gonna get cancelled and it gets cancelled because people didn't buy the book. You have to stick with it.

Sketch: I lot of readers are just discovering both *Invincible* and *Walking Dead*, finding three or more trades available and buying them all.

Robert: And I say more power to 'em! That's what we need! You've got to prove to the reader that you're going to be there. When you have issue twenty-one on t h e

shelves history dictates that it might stick around for a while longer. It might be worth my while.

Sketch: How important has the advent of the graphic novel market been to your career?

Robert: *Invincible* and *Walking Dead* both do really well in trades. It's good to have that secondary market of the book stores reaching people that don't necessarily go into comic shops. Trades are an important part of the revenue stream now.

Sketch: What kind of a writer are you? Horror, humor, super-hero? What is the best pigeon hole to put you into?

Robert: You can't! None of 'em! I'm doing em all! But then my horror book isn't scary, my comedy book isn't the





Invisible © Robert Kirkman and Cary Walker.

funniest thing in the world. Maybe I'm just a middle of the road kinda guy that thinks he'll do a little bit of this, a little bit of that. A jack of all trades, a master of none. I like to spread myself thin and experiment with different things.

Sketch: People are often taught to expect one certain thing from a book. Your **Marvel Team-Up** has plenty of straight-forward super-hero action but it is also genuinely funny. The laughs don't take away from the action, but the moments of humor are just as important as the action.

Robert: **Marvel Team-Up** by design has to be a funny book. When you have nine silly looking guys running around and they all have to interact with each other the comedy comes naturally. I didn't set out to make that a funny book per say. I just wanted it to be kinda wacky. If all of these guys really did exist and all of them lived in New York this is the kind of thing that would go on. That just kind of ends up being wacky.

Sketch: You bring a sense of fun to the book without disrespecting the

characters, and that's a delicate balance.

Robert: I'll thank Eric Larson for turning me on to that road. He knows that no matter how silly the characters are you still have to respect them. If you believe in them then the readers will believe in them. You can do an issue pointing out how silly Stilt-Man is but all you're really doing is hurting the character. It's entertaining for a minute, but once you establish that all these guys are losers the whole comic book world starts crumbling. You're much better off making Doctor Octopus a cool guy than making him seem really silly.

Sketch: When you are writing a story what comes first for you, plot and story elements or character elements?

Robert: It's different from project to project. In all my books I'll come up with scenes and interactions between characters. What if this person said that to this person? That would develop their character in this way. That would set this up for a future issue. There are a lot of times where I have a character moment, a one or two page scene, and I have no clue what issue it's going to be in. There are all kinds of scenes like that just out there, written on pieces of paper, the back of envelopes and stuff just floating around my office. I try to compile those every time I sit down to write an issue and ask "Does it fit in this issue?". A lot of times I figure out what the last page is and what the first page is and then fill in the middle. Sometimes the plot comes first and I'll put in a character moment. Sometimes the plot exists to get me to the character moment. That happens a lot in **The Walking Dead**.

Sketch: Are **The Walking Dead** and **Invisible** close ended series? Do you know the ending of the stories as Neil Gaiman did with **Sandman**?

Robert: If there is a reader out there that likes close ended series then the ending is planned out and it's coming and I know exactly where I'm going! If those guys can stop paying attention for a moment, I don't want to do a close ended series. I really enjoy writing **The Walking Dead** and I really enjoy writing **Invincible**. I don't want to get to issue fifty and go "Oh, this is the end. Time to go write something else!". I like to think of **Invincible** as a book that, if I do tire of the book someday, I can get some hot new guy to carry it on. I kind of like the idea that a super-hero book should continue on without its' creator. The guy should be able to keep on having adventures. For **The Walking Dead** I'd kind of like to be around for the ending of the series, just because of the nature of it.

Sketch: Are your characters going to find the cause of the zombie plague and save the world?

Robert: Probably not. They'll be too busy trying to find enough gas to get to the next town. I like to think of **The Walking Dead** as a fairly realistic book. Aside from the fact that dead people are walking around eating people. I'm from the area that the book takes place. If my wife and I ran into a bunch of people from this area we didn't know, we all wouldn't know what was going on. None of us are scientists, none of us are people from Washington or anybody with any kind of authority. If we were isolated in this small town trying to survive I think realistically we would never find out what was going on. We would be more focused on surviving. By being the zombie movie that never ends we don't have to have a resolution in ninety minutes. I can do an entire issue about somebody building a fence and as long as there is good character development and something is revealed and a zombie head gets cut off, people will be satisfied. When you look back on it you'll realize I just read twenty-two pages of some guy building a fence and killing a zombie! What was that all about? It's a talking book. All it's

ever been is "I'm walking along, I'm fighting a zombie. I'm sitting down. Who are you? Let's talk."

Sketch: Personally I'm not a fan of zombie films but I'm loving **The Walking Dead**. It's about how the characters react over the long term. So tell me, who's safe?

Robert: Yeah, I'm gonna tell you that! "I'm absolutely never gonna kill this guy!" There are two guys in the whole book that I don't have plans

on killing now. The people I have plans on killing might not be for fifty issues. If I know how or when a person is going to die doesn't mean it's gonna happen right away. I'm not saying I know exactly what's gonna happen in the next fifty issues, cause I don't. I have the next two story arcs mapped out pretty closely and then I have events laid out for later on in the series. I can't help but think about this stuff.





Sketch: How is it different for you handling your own characters versus playing in the Marvel universe?

Robert: Well, if someone tells me that *Invisible* wouldn't actually say something like that I can tell them to shut up. When writing for Marvel I don't even notice that I don't own the characters. People have talked for awhile about the fact that there are no new characters being introduced into the Marvel and DC universes. All of the popular characters were created in the seventies and back. Aside from Deadpool and Cable you don't have any long lasting new characters. A lot of people think that because of the creator-owned movement a lot of creators are holding back their good characters. I haven't noticed myself doing that. I have plans on introducing a lot of new characters in the Marvel books I do as time goes on. At all times I'm trying to tell the best story I can.

Sketch: Between creator owned and company owned, which is more fun?

Robert: It's all fun! Being able to have your own little world. *Invisible* is my own little super-hero world. Any crazy stuff I want to do I can do and nobody can stop me. That's really cool! *Walking Dead* is my own world for when I want to

do some heavy character stuff. That's my serious book. For Marvel, I feel like I'm chronicling the adventures and carrying the torch for these great characters. It's intimidating and a lot of fun at the same time.

Robert: The thing about *Marvel Zombies* is that it is about the zombies more than it is about the survivors. It's based on Mark Millar's *Ultimate Fantastic Four* run and he set these guys up as smart zombies with super-powers who aren't slow and stupid. I think some people that are particularly disturbed will think it's a funny book and some people that are a little less desensitized to that are going to think it's kind of disgusting.

Sketch: *Invisible* isn't about to die and become a zombie, is he? Is your writing career about to go all zombies, all the time?

Robert: No, no, no. No, no definitely not. *Marvel Zombies* is a mini-series and after that I'll be keeping it to *Walking Dead*. A lot of people don't realize that there's not that many zombies in *Walking Dead*. I've done at least four issues that have no zombies whatsoever. By the time I get to issue fifty there will be so many issues without zombies in them that they'll have to seek out back issues of *Marvel Zombies* to get their zombie action.

Sketch: Are you looking forward to your *Ultimate X-Men* run?

Robert: Definitely. That's one of the projects I'm most looking forward to. Most of what I've done at Marvel so far has been mini-series or short runs on books, like my four issues of *Captain America* or the 2099 stuff. I did *Jubilee* for six issues. Even when I got to *Marvel Team-Up*, it's a regular series but a rotating cast. I can't do any character development over a long time. *Ultimate X-Men* is the first time I'm in control of the characters and I'm on them for any length of time. I've also got a book debuting in March that is a regular series where I control the character and the only place to get him is in that book. It's a new series.

Sketch: Will we see half a dozen new ultimized characters?

Robert: I'm actually going to be slowing that down. I don't mean this as a slight to anyone else working on the Ultimate Marvel Universe, but the whole thing seems to be driven by "When will we see Ultimate Fill-in the Blank?". People seem to look at it as the Ultimate Universe is a new universe that is slowly working its way to becoming the Marvel Universe. I will introduce one new ultimized character but I'm looking forward to exploring some of the characters that are already there.

Sketch: Several of your properties have recently been optioned for either television or movies. How do you feel about going to a theater and seeing one of your creations on the screen?

Robert: There's a certain thrill in reaching a larger audience. It would be fun to call my Mom and tell her to tell her friends to check out my work at the movies or on TV. Still, whatever happens can't compare to the thrill of holding the first issue of *Battle Pope* in my hands. I'm a huge comics fan. I'm happy where I'm at, as long as the comics keep going!



It isn't all that easy to meet the big-name pros, but, in fact, meeting them is the easiest part about making contacts.

It's Not What You Know, It's Who You Know

The Universe at Your Finger Tips Thoughts on Scripting Comic Books

by Tom Bierbaum

It's a cliché we've all heard a thousand times — it's not *what* you know, it's *who* you know. In other words, it doesn't really matter how good you are at your job; what really matters are your *connections*.

Well, as much as I'd like to say the comic-writing business is a wonderful island where sheer merit is all that matters, I'm afraid that isn't the case. If anything, comics-writing is probably more influenced by connections than most other lines of work. With the business ever shrinking and with thousands of aspiring writers vying for each genuine paying position, connections play an enormous role in who makes a *living* writing comics and who doesn't.

So there's probably no more important question for a prospective writer than exactly how you make contacts. I'm not saying that's all it takes — you better have the goods as a writer — but contacts can certainly make the difference between the talented writer who makes it and the talented writer who doesn't.

So, some tips on how to make contacts:

Let's start by discussing how NOT to make contacts.

I remember providing a little counsel to an aspiring writer at a comic-book show and telling him how important it is to make contacts. His response was, "Well, I've met you so now you can be my contact."

Obviously a contact isn't some stranger you met five minutes ago, but there are ways — which we'll address in a minute — that can help you eventually make that stranger you met five minutes ago into a true contact.

Another example of what NOT to do is to get someone you know in the business to aggressively show around your samples and introduce you around. I learned the hard way that this isn't always such a good idea. Once when we were getting dumped from an assignment and the editor felt the need to justify dropping us, as a strike against us he used the fact that we passed along a friend's art samples and the editor felt as if he was placed in an awkward position when that friend called him for feedback.

Had our friend been truly ready for the big time, we might have been doing the editor a favor, but since he wasn't, we were creating a distraction and, in fact, an awkward situation for our editor.

These two examples of how NOT to make contacts help spell out the Key Principles of actually making good contact:

1. Don't Look for Favors, Look to Fill Someone Else's Needs.

Nobody in this business — or this life — is just sitting around hoping a stranger will come along and give them some extra project or burden. Most of us have plenty to do without having some aspiring writer come along who wants us to become their patron and benefactor. And those who really are driven to help their fellow man are, frankly, going to be spending their time down at a soup kitchen or in a hospital ward doing something that really counts.

Established industry insiders are already surrounded by people who'd love to have their assistance, so in those precious few cases when a pro really does have the opportunity to throw an assignment somebody's way, there's usually a long line of deserving candidates to choose from. So don't be surprised when you find most of those pros aren't inclined to put you at the top of their list.

2. Nobody Likes to Say No, So Don't Force a Potential Contact to Say an Awkward "No" to You.

Don't force the issue. Let any favors or boosts someone wants to give you be their idea. If not, what they're going to mostly remember you for is that awkward situation where they had to give you a "no" or even worse, said yes when they wanted to say no.

Be patient. Make sure when someone sees you coming at a con, they're not thinking, "Uh-oh, got to think of some excuses for not steering some work to this guy." Rather have them thinking, "Oh, there's good ol' so-and-so, I wonder how he's doing."

If it's meant to happen for you in this business, it's more important that you keep your relations positive so you have the maximum number of opportunities

over time, NOT that you push each contact as hard as you can to see if it will bring an immediate break.

3. So Be a Positive, Not a Negative.

If you want people you meet to become contacts, offer them something positive. Be a listener, a friendly face, and a good sounding board. Do them favors. If they're stuck behind a table at a con, offer to pick up some lunch. If they're packing up to go home, offer to help.

Don't do it expecting a *quid pro quo*. Do it because you want to be a good guy that everyone — big-name pro or Joe Average — will enjoy being around. In our time as minor pros, we had dozens of nice people perform really thoughtful courtesies for us and practically none of those people ever got any direct benefit out of it. But in a couple isolated instances, it was the start of a relationship that eventually benefited us both.

Don't spend your time with a big name talking about yourself, complaining about your lot in life or letting the pro know what he can do for you. Most pros are — surprise! — comfortable being the center of attention and not really looking to spend their time giving their attention to someone who's a lot less accomplished than they are.

That's not to say all pros are exceptionally self-centered. In fact, some pros are amazingly outward-directed — fascinated with other people and dying to learn more about all the people they meet. But those are the exceptions. A lot of the pros are both somewhat shy and hungering for supportive attention. To form a strong relationship with people like this, it really helps for you to want to hear about them rather than wanting to tell them all about you.

This may not seem fair, but it's just the way it is when someone else has gained admittance to an exclusive fraternity that you're trying to break into.

I'm sorry if this sounds like the established pros are in some lofty privileged class and deserve all kinds of special treatment, while aspiring pros are second-class citizens who don't deserve the same kinds of consideration and respect. That's not it at all. This is just how the world works when you want something (connections and opportunities) that other people control.

4. Let Them Know About Your Talents and Interests, But Subtly.

You'll never get the chance to turn an acquaintance into a contact if you don't let them know of your aspirations.

Here's the key, though. Make sure it comes up casually in a natural way with no strings attached. Don't make your prospective contact feel pressured and pursued. Let it become naturally part of what you have in common with this pro.

If someday you're destined to share a lot of collaborations, it'll happen without forcing the deal. And if you do force it, you may make this guy nervous and scare him off. A little patience goes a long way.

At the right point, it can be completely appropriate to show this pro your work and ask what he thinks. If you're talented and someone he ought to be working

with right then, it will become obvious. And if you've got a way to go, you can get some valuable feedback. Just whatever you do, don't get defensive and hostile toward this criticism. You'll almost certainly end any interest in collaboration if you start having creative differences long before you're even collaborating.

5. Don't Oversell Yourself.

This is a good time to be modest. Don't aggressively promote yourself. If you've got some credits and accomplishments, it doesn't hurt to undersell them a little. Most people in your position oversell themselves and get the pros developing a skeptical attitude about any claim you make. Better to have them find over time that what you say is more than backed-up by your actual accomplishments than that there's more flash than substance to your claims.

6. Don't Over-Criticize Yourself.

But in your attempt to be modest, don't test people's patience by being over-critical of yourself. That's actually a self-centered indulgence that gets tiresome in a hurry. Trying to keep the focus on yourself, whether positively or negatively, is self-centered behavior that's not going to endear you to potential contacts. If you crave attention, earn it through your accomplishments, don't demand it with your words.

7. Be a Problem-Solver, Not a Problem.

Comic pros really need skilled collaborators and the best way to develop real contacts is to be someone who has real skills. So don't try to horn in to projects that are beyond your skills. Be the guy they can turn to when they need someone and need the job done right.

Be ready to jump into a situation where the deadline isn't right, the pay isn't right and it isn't your kind of story. Make sacrifices and bear burdens so that everyone's life gets better when they bring you on board, not more complicated.

8. Ask Questions.

If you're now on board helping out some established pro, don't be shy about asking dumb questions and making sure you're doing the job their way. Much as you're trying to make their lives easier, they need to understand that you're inexperienced and will need some guidance. Better to take 15 minutes of their time now than to do hours and hours of work that will have to be re-done.

9. Listen and Learn.

No reasonable collaborator will begrudge even the most elementary questions from an inexperienced writer. What separates the good new talent from the ones that just don't have it is the ability to ask the dumb question ONE TIME, listen to the answer, remember it and apply it.

Nothing will drive a seasoned pro batty quicker than to have to answer the same question over and over and see the same mistake being made over and over. When you're told how to do things, concentrate,

remember what you're being told and make sure it's applied in the work. That's the best way to impress a grizzled veteran — have him see things being done his way when he's only had to explain it to you once.

10. It's Their Way or the Highway.

When a potential contact gives you a break, don't pull any "artistic integrity" nonsense on him. If you want this guy to be happy he worked with you and want to do it again, make sure the product comes out his way, not yours.

This may feel like "selling out," but if you ever get to be an established pro, are you going to be looking for some unknown novice to tell you how to do your work? Earn the right to call your own shots and then exhibit all the artistic integrity you like.

11. Loose Lips Sink Careers.

If you get a break and find yourself collaborating with an established pro, don't give in to the urge to go out and start bragging to all your friends about inside info you now know. Nothing says "Fan boy" more than someone who can't handle inside information discreetly, like a pro.

In fact, that was another knock placed on us by our editor looking for an excuse to get rid of us. He thought, wrongly as it turned out, that we were the source of persistent leaks about plot developments to the fan community. Though we were actually innocent of the charge, the fact that this was used against us shows you that it's a major offense, even moreso for an unproven newcomer.

If you ever want to be a big shot in the industry, don't try to be a big shot among your fan friends by blabbing information that ought to remain confidential.

12. How Do You Meet Potential Contacts in the First Place?

In this column, I really did put the cart before the horse in talking about how to cultivate contacts before describing how it is that you actually meet these people. That's partly because there's no magic advice to give about meeting potential contacts. The steps to take are pretty obvious.

Most importantly, go to conventions, shows and signings where the pros gather and actually set aside a little time to meet the public. Of course you can write letters and e-mails introducing yourself and striking up some sort of dialogue.

Sometimes you can get a tour of the company's offices and meet a few people that way. Also, you can be active in fan circles, where you'll be meeting other fans who know or have met some of the pros, and some fans who are on their way to being the pros of tomorrow.

Again, there are no big tricks. You meet people by being where they are and taking the initiative to introduce yourself.

Meeting the pros is really the easy part. It's what you do when you meet them — how you make them glad they met you — that just might turn them into valuable contacts.



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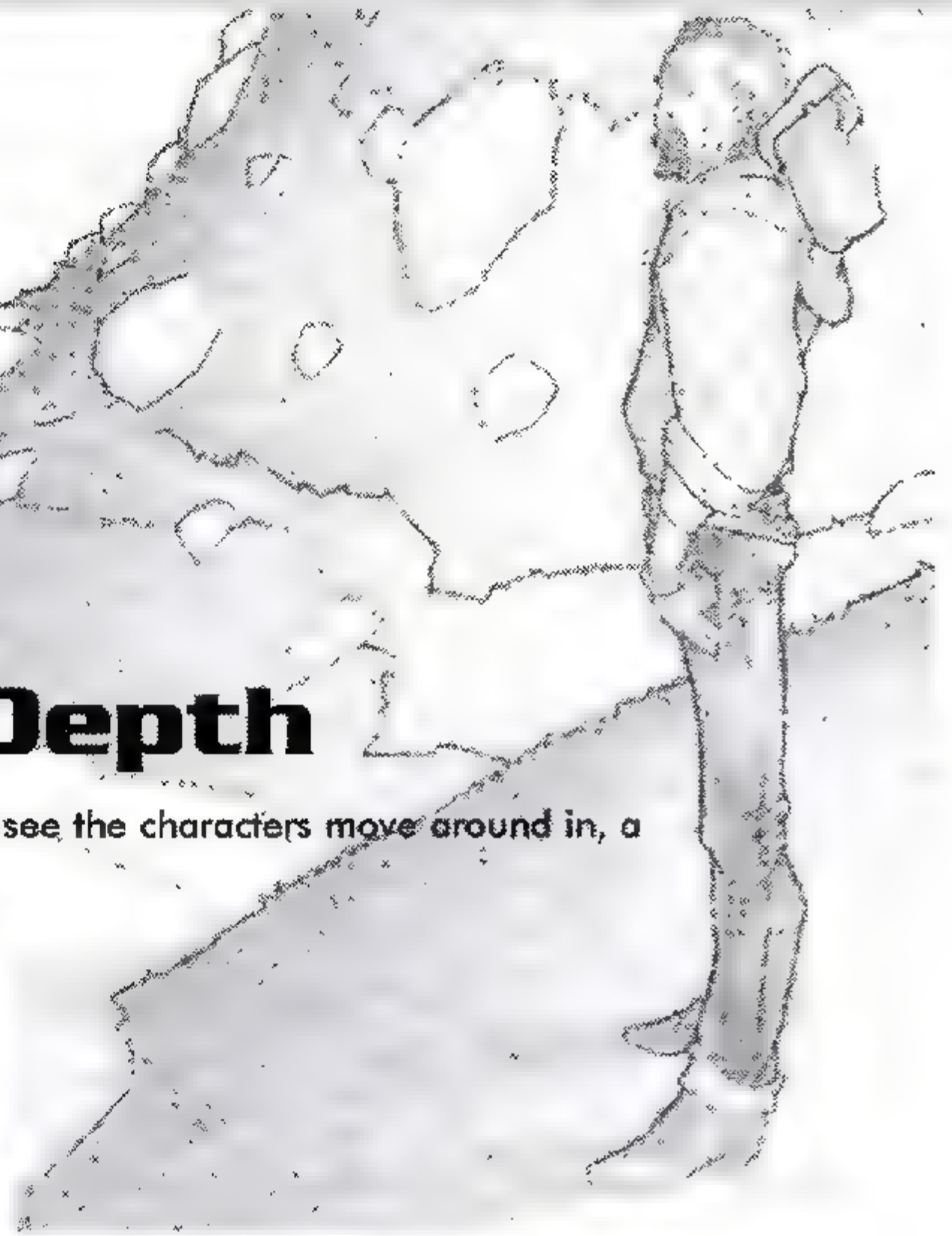
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Short Rounds

by Mitch Byrd

Visual Depth

Visual Depth is what we want the reader to see the characters move around in, a more three-dimensional setting.



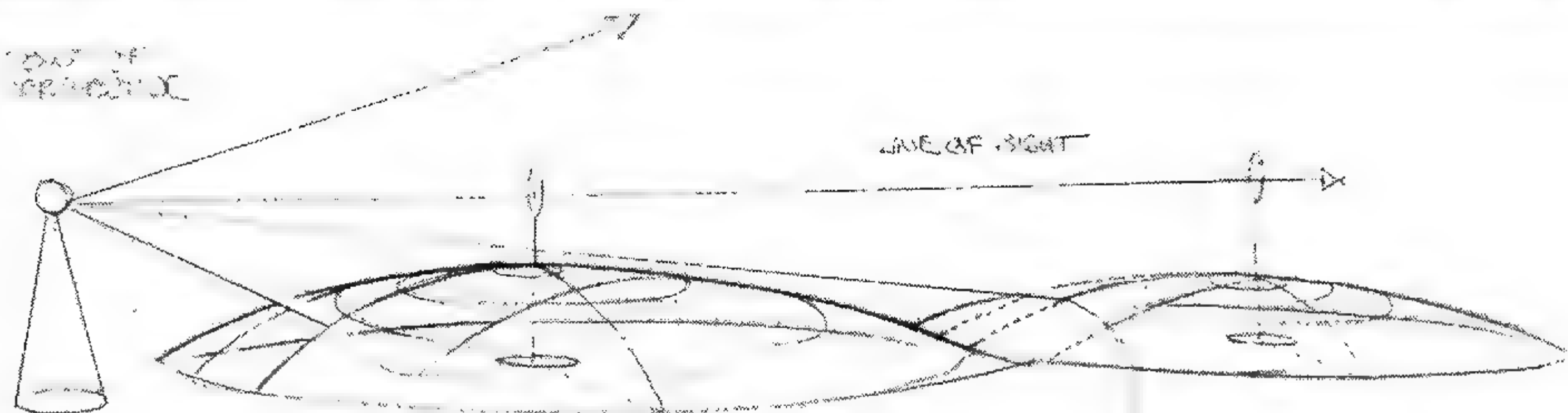
Example 1

Often you see straight perspective used in stories where the setting disappears into a distant vanishing point, which is fine. However, something to consider is that rarely do you encounter a situation where you see your environment disappear into a distant vanishing point. And as we often want to impart what is common in ourselves to our characters, it's just as useful to impart what is common to our environment to the settings in which our characters exist.



Example 2

In the real world there is a lot of overlap when we look across the fruited plain. Trees are in the way, cars are in the way, and billboards are in the way. Shoot, there are rarely any straight lines in our view. Generally, the ground is not flat and when we till the ground or build on it, things will conform to the shape of the ground. As in the example, fields tend to roll over the ground, weather slightly or extremely so. The farmer tills in a straight line, Mother Nature just doesn't soil that way. Heck, who does?



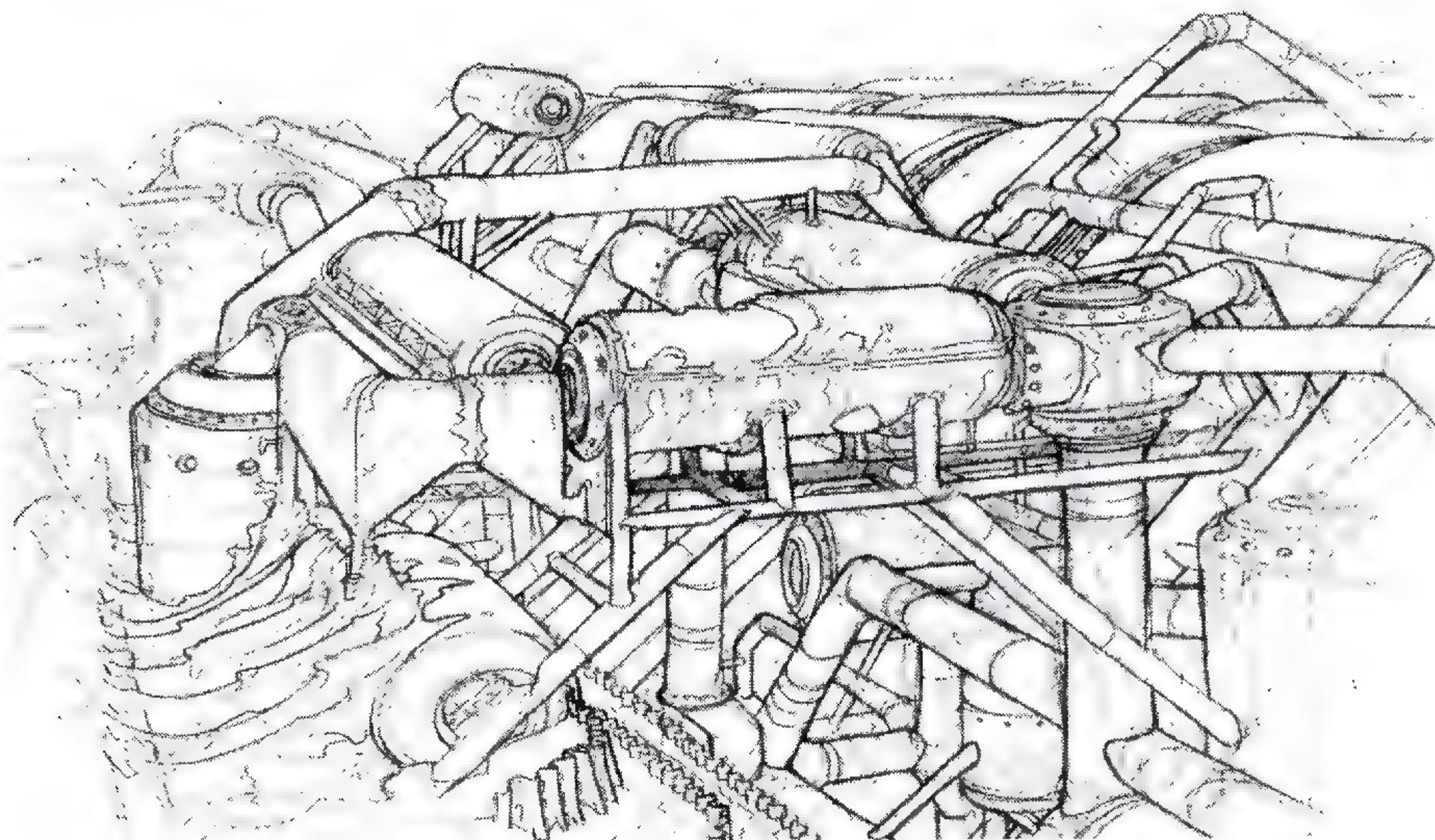
Example 2A

We see everything from our own unique points of perspective and can only see the sides for things within our field of vision. We assume what's on the other side of something through our experiences. Generally, the reader has similar experience to draw from the common perspective.

Example 3

When similar shapes crisscross and diminish in size, this helps to create that depth you want to add to the work. Presenting a three-dimensional setting on a two dimensional space is tough. But, it turns out it easier to just draw from your own experience than to always strictly draw out complicated perspective lines. I'm not saying it's better or worse, just different and easier.

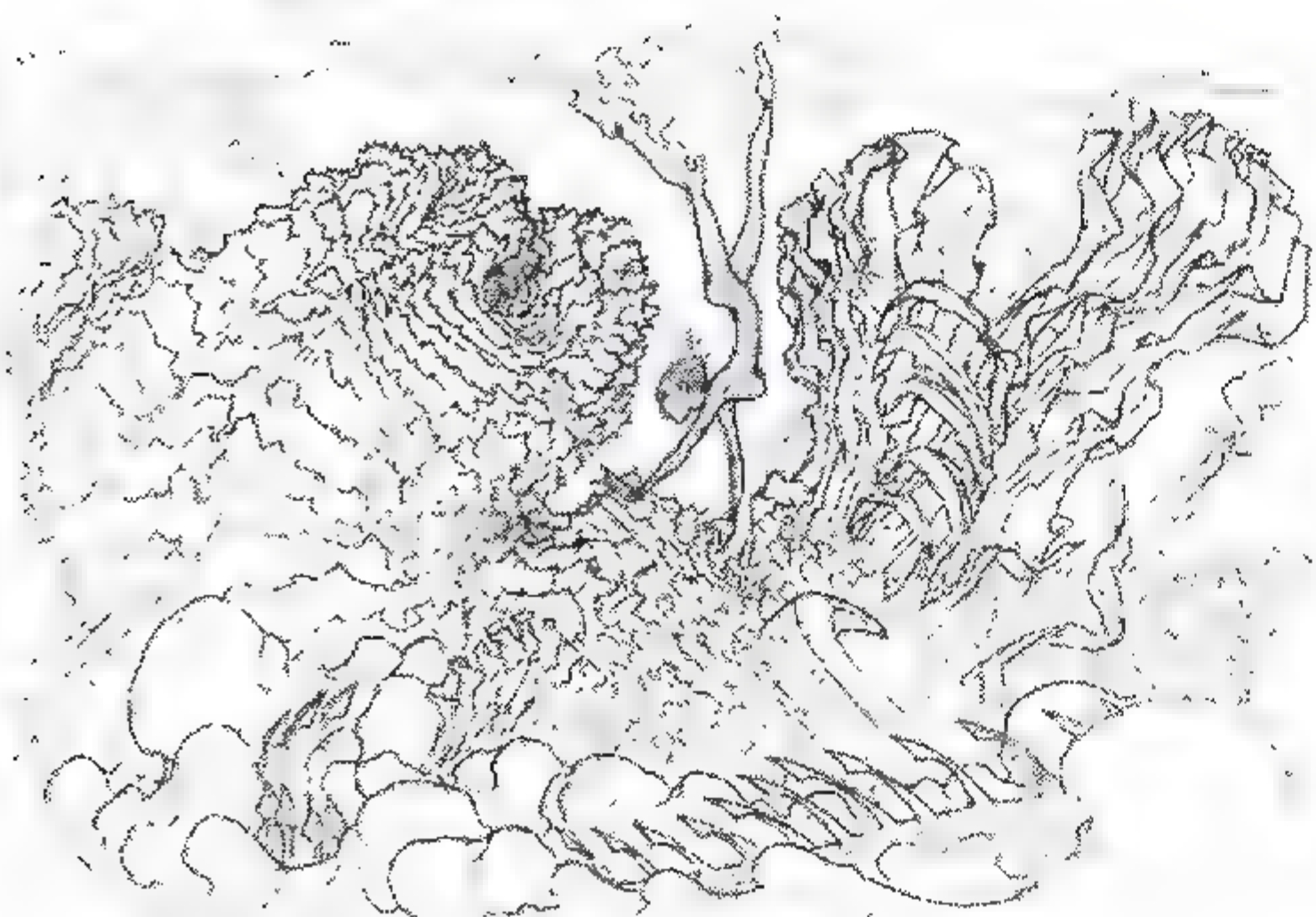
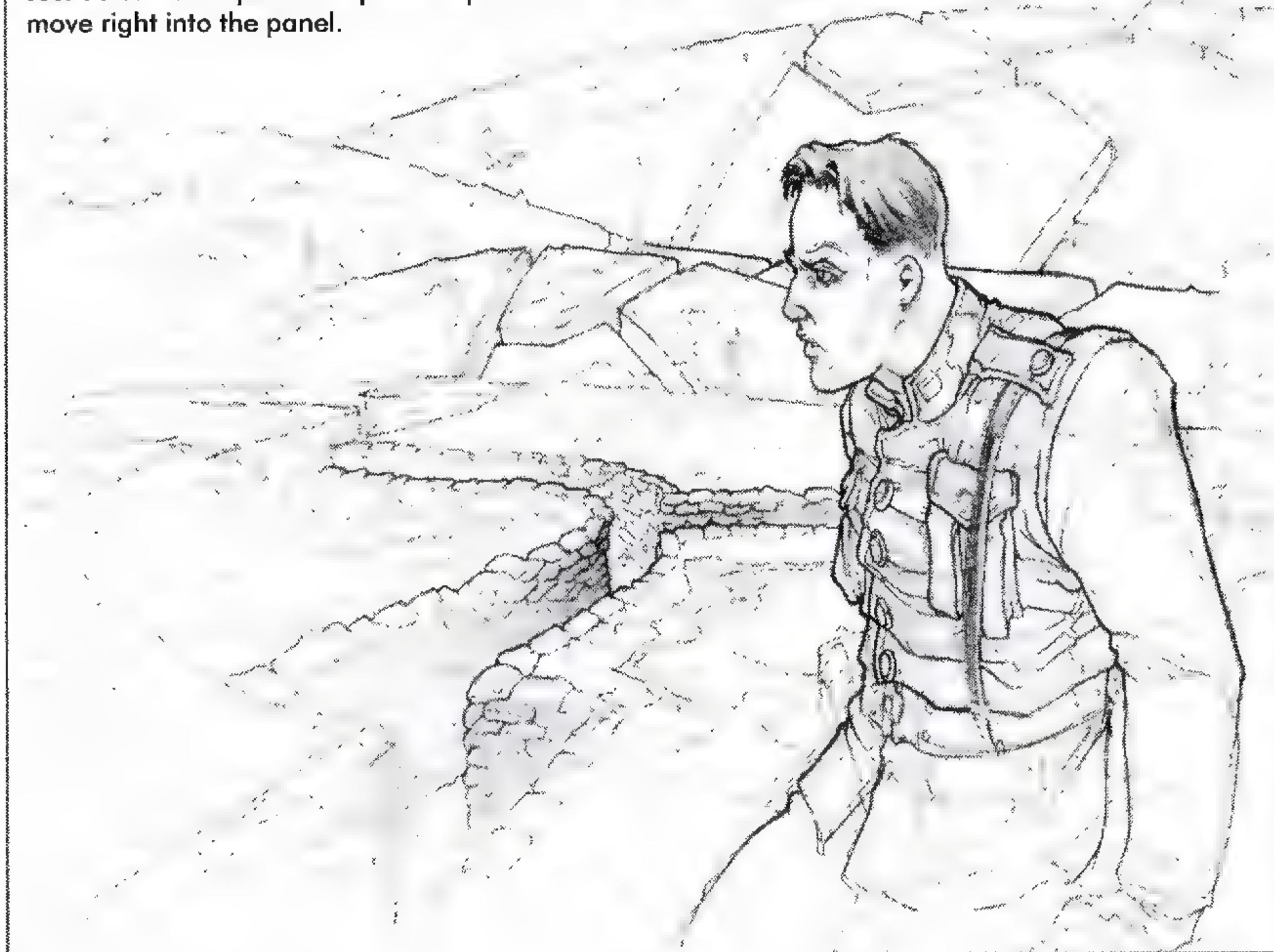
In the drawing of the industrial setting by drawing all the cylinders in different directions the viewer gets a look at all sorts of angles of the rounded shapes and instinctually informs his mind's-eye how the unseen side of the shapes must look. And when the shapes are perceived as similar, so will size be interpreted. If the reader thinks the sizes are similar, then the ones that are drawn smaller must be further away and this gives us depth, even when the reader sees just part of the cylinder.



Example 4

Now the similar shapes can be geometric or organic. And the cool thing about organic things is that they are more likely to move in nature, as long as they aren't rocks.

Just do some simple overlap techniques and the characters can move right into the panel.





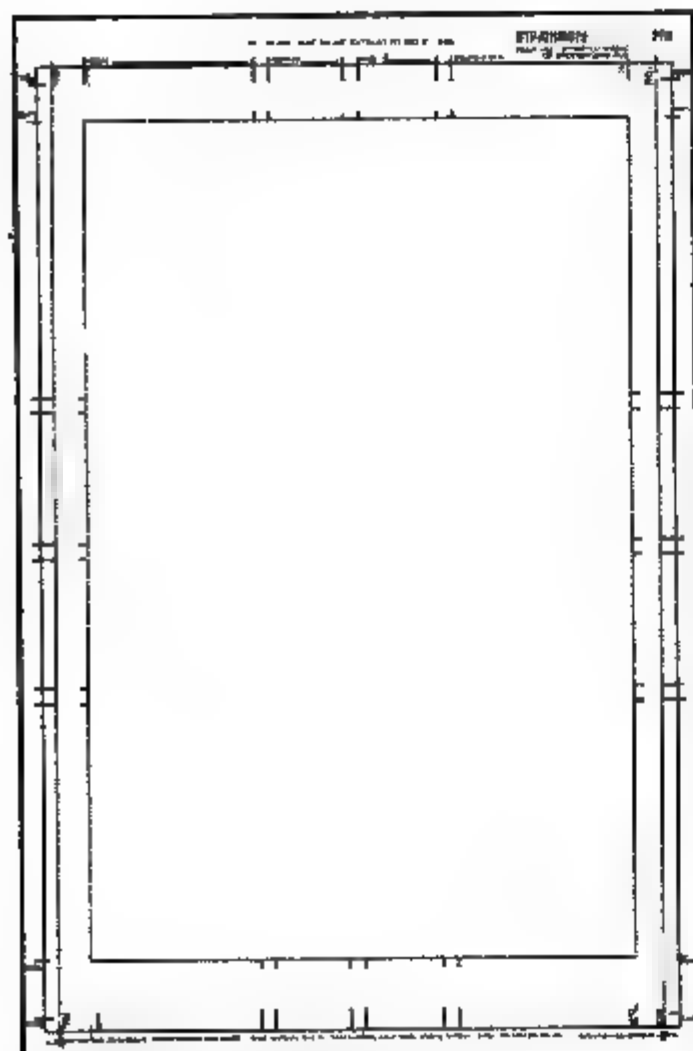
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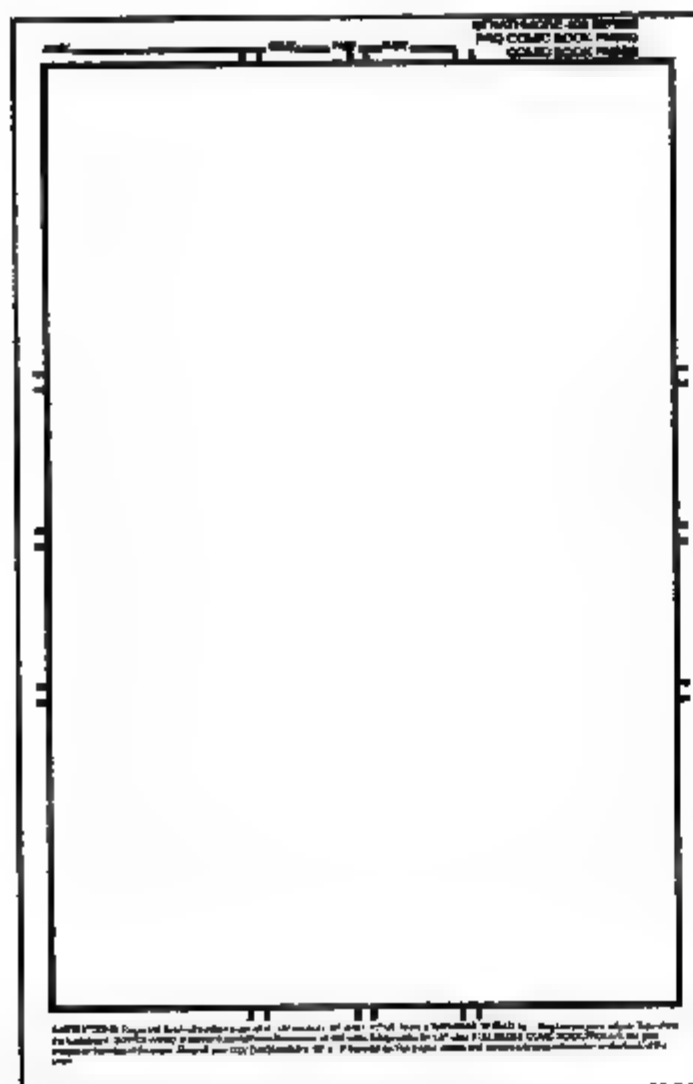
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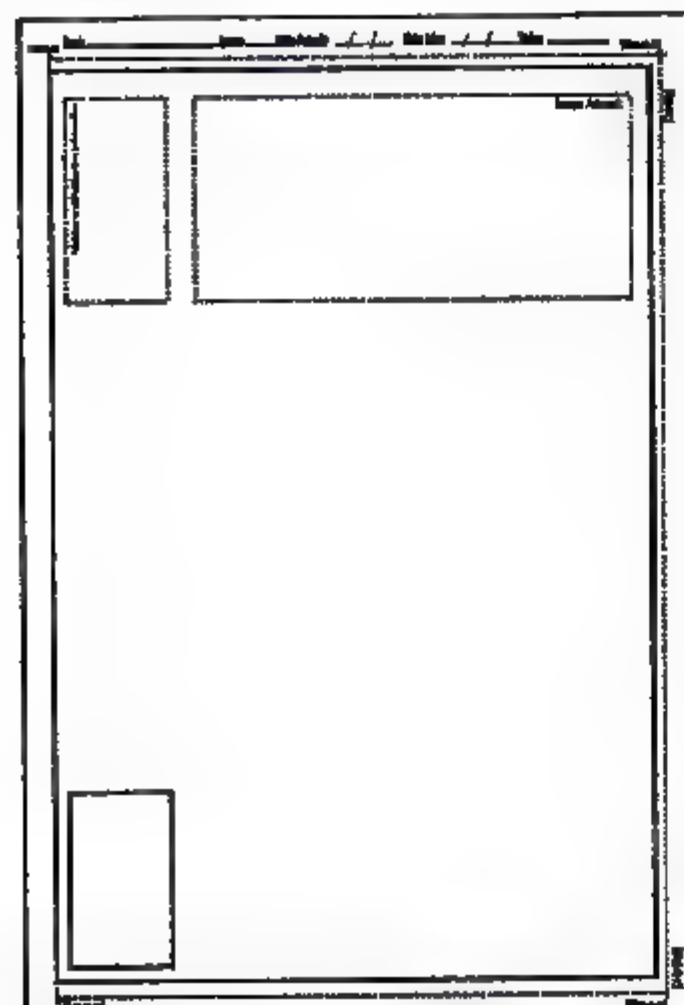
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PLY

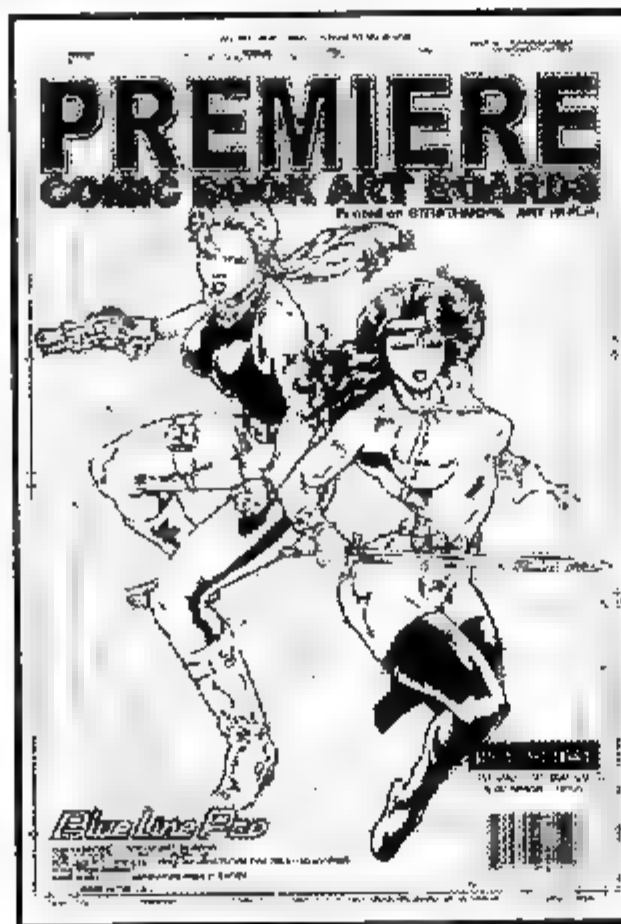
Ply is the thickness of the paper. A 2 ply paper has two pieces of paper pressed together and a 3 ply has 3 pieces of paper pressed together which is thicker than 2 ply.



Traditional Format Art Boards



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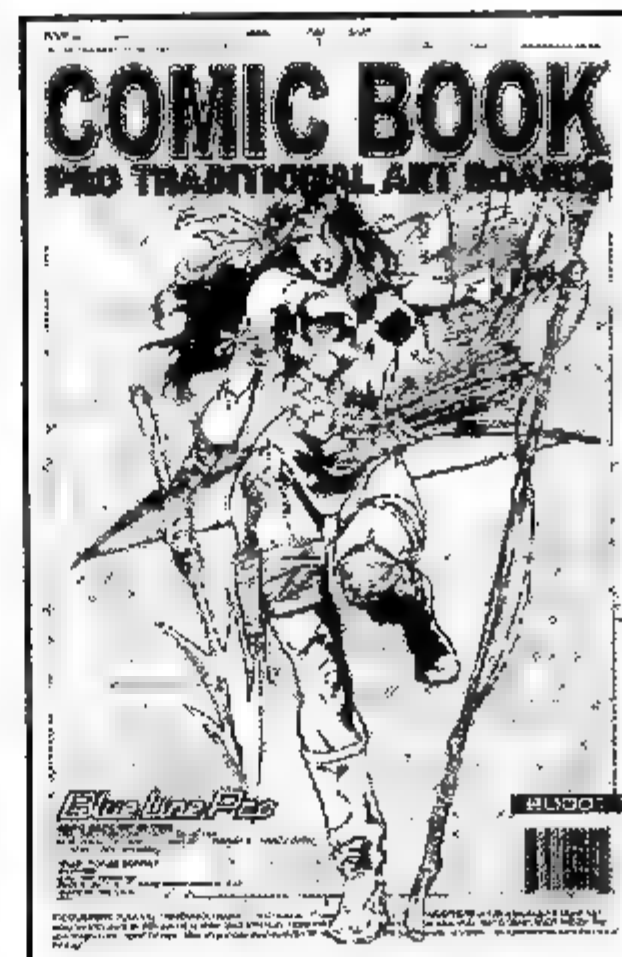
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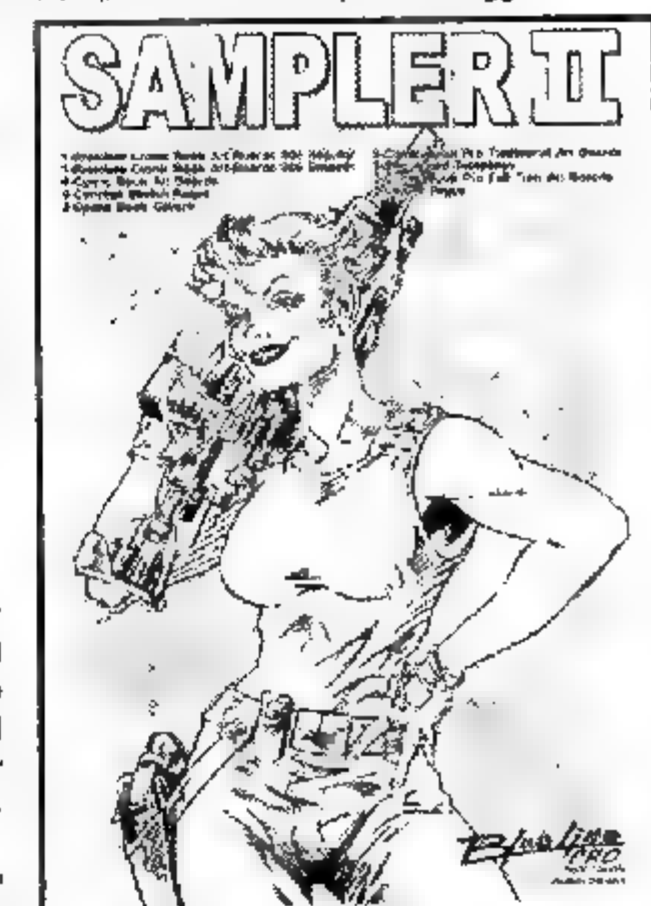
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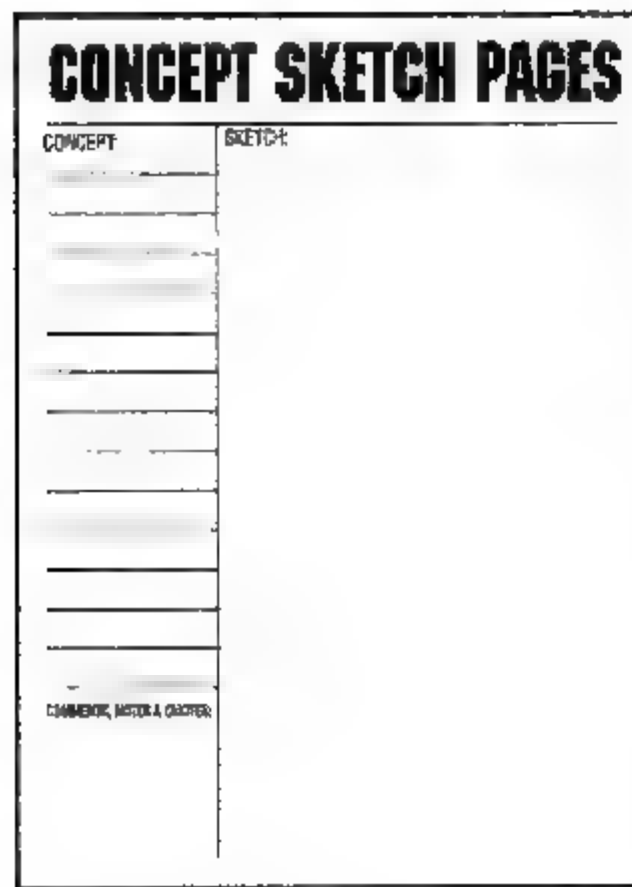


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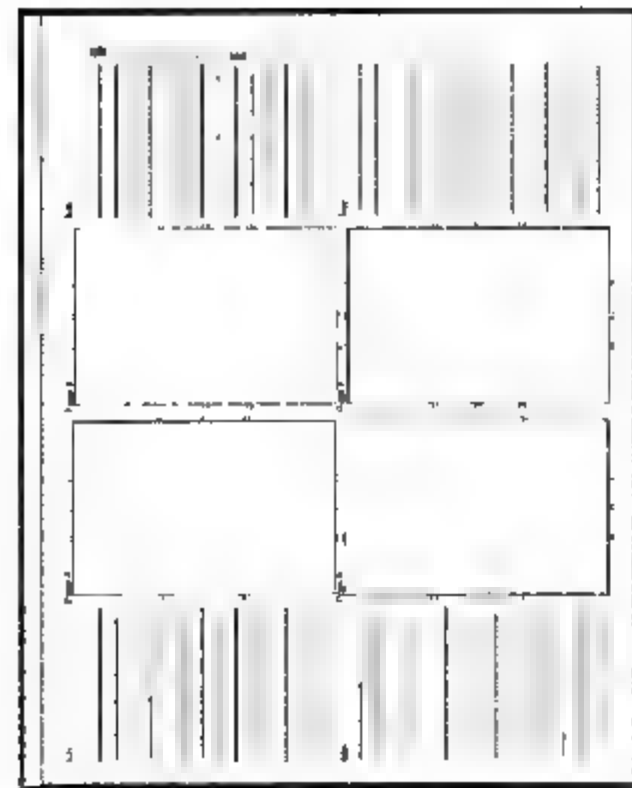


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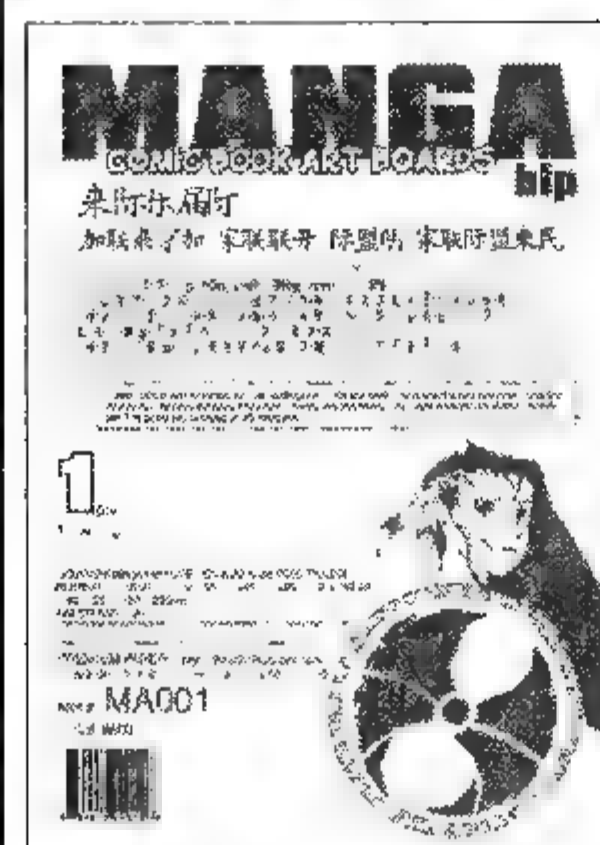
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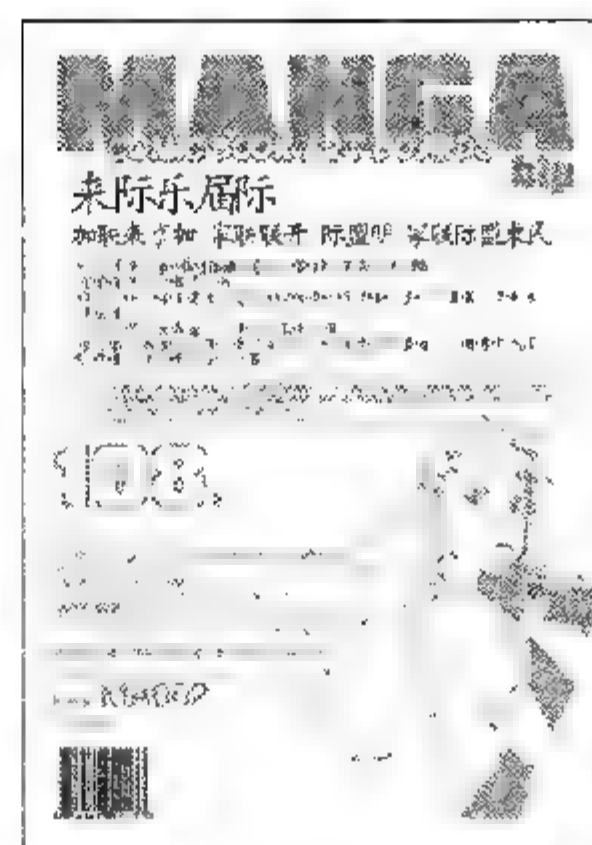
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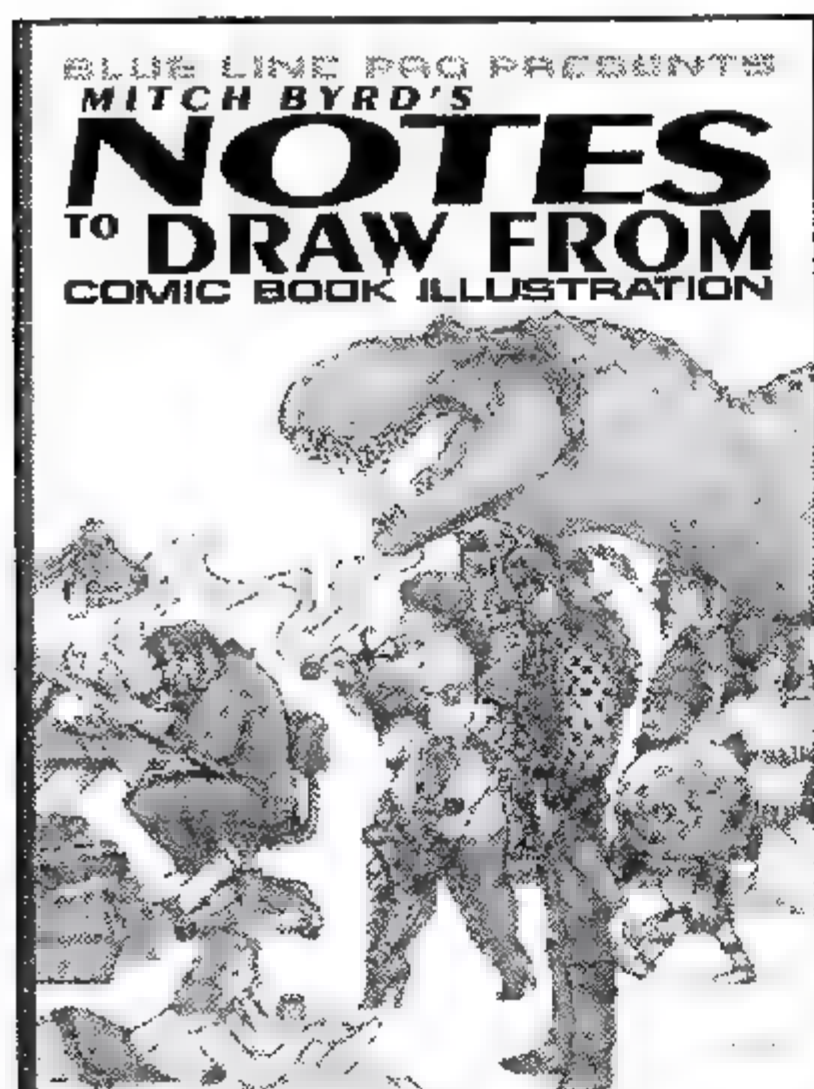
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MANGA COMIC MANUSCRIPT PAPER 1 ply (Beginner) A blank art board for writers and layout artist to use in designing a comic book. No borders or rulers. 1 ply DOJINSHI (Beginner) (182 x 257) PAPER SIZE - A4 PRINTING SIZE 182 x 257mm (8 1/4" x 11 3/4") 20 sheets
- Item #MA003 SRP \$6.95

MANGA COMIC MANUSCRIPT PAPER 1 ply (Pro) A blank art board for writers and layout artist to use in designing a comic book. No borders or rulers. 1 ply PROFESSIONAL USE - B4 SIZE PAPER SIZE - B4 / (220 x 310mm) PRINTING SIZE 220 x 310mm (10" x 14 1/4") 20 sheets
- Item #MA004 SRP \$9.95



NOTES TO DRAW FROM COMIC BOOK ILLUSTRATION

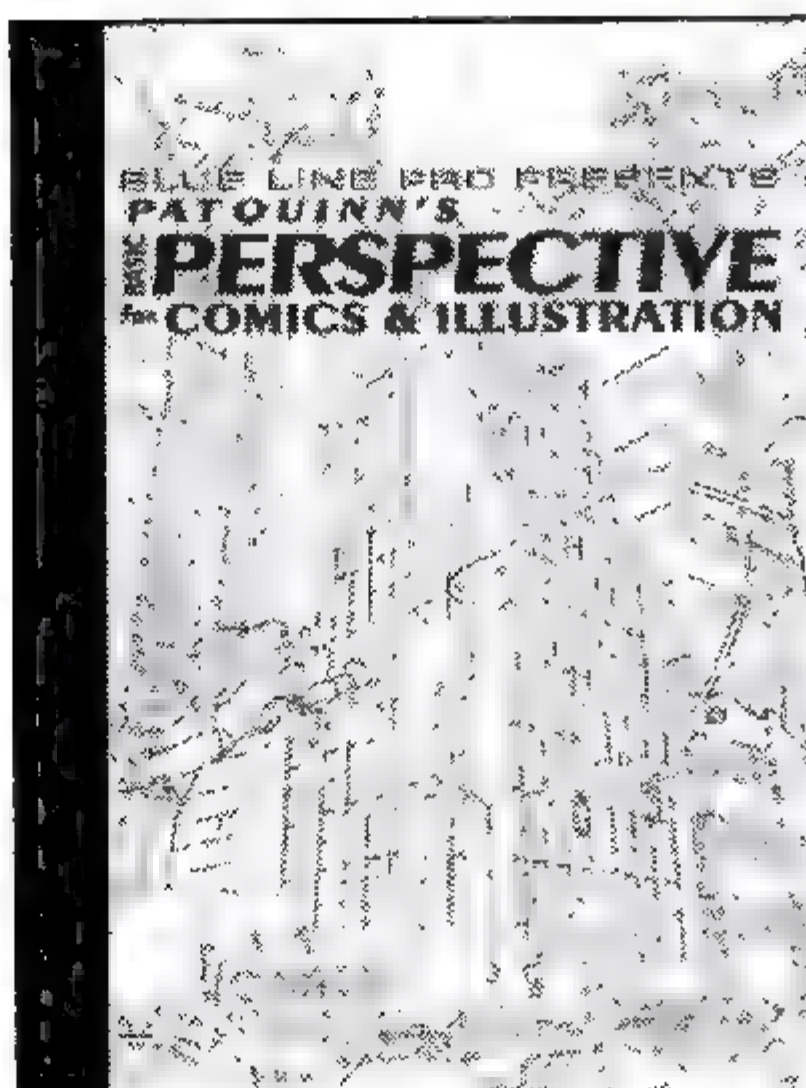
By Mitch Byrd

Mitch Byrd's incredible charming artwork comes to life with this ultimate handbook on illustrating comic concepts. NOTES TO DRAW FROM: COMIC BOOK ILLUSTRATION inspired by Byrd's years of professional work and columns in Sketch Magazine, displays the processes and important ideas central to comics such as page layout/composition, character design, perspective, and much more. All this is achieved with complete and precise narratives complimenting step by step visuals that combine to paint a full understanding of comic drawing concepts

104 pg. full color.

SRP \$15.95

ITEM# BL3010

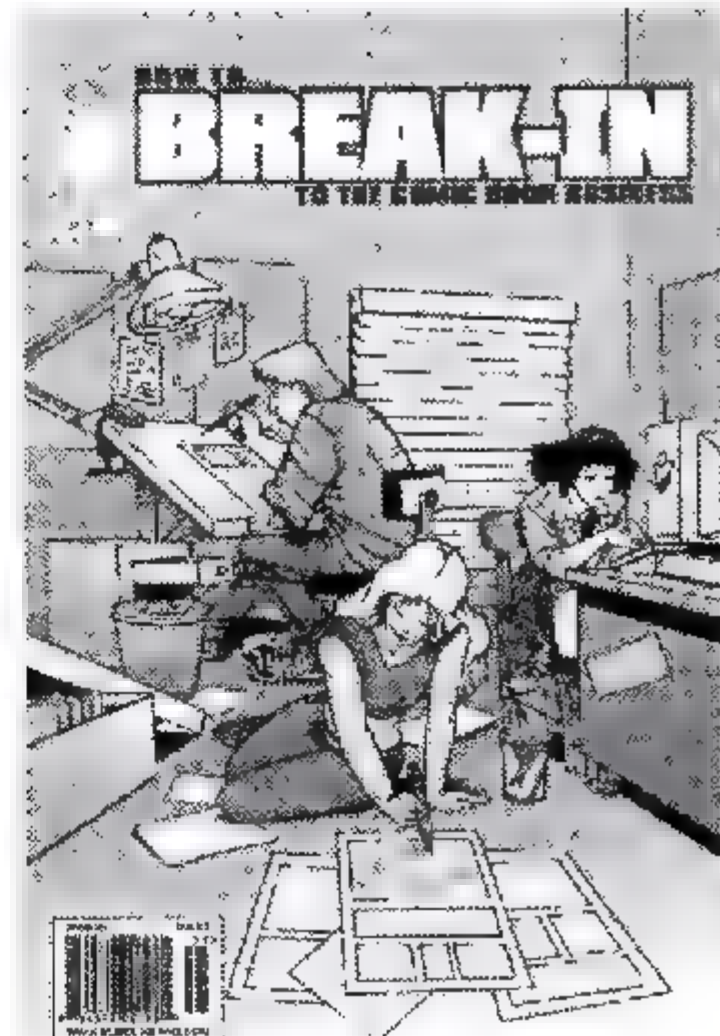


Basic PERSPECTIVE FOR COMICS

By Pat Quinn

The artistic technician Pat Quinn dissects every inch of perspective in comics in the ultimate handbook on creating space on a flat surface. Basic Perspective For Comics With this handbook, the mystery behind the techniques and principles of perspective will be painstakingly revealed and fully broken down with step by step visuals. Simple concepts such as vanishing points and horizon lines will be demonstrated as the basic framework for placing anything in perspective as well as creating time honored dynamic storytelling effects. All this is achieved with complete and precise narratives complemented with hundreds of step by step illustrations that combine to construct a full understanding of perspective in comics.

ITEM# BL3020 48 pg. full color / SRP \$12.95



HOW TO... BREAK-IN TO THE COMIC BOOK BUSINESS

There's a lot more to getting started in the comics business than writing, drawing and coloring! Learn the dos (and many don'ts) of becoming a professional comic book creator. From the first con visit to self-publishing to guiding the adventures of your favorite character, this book will show you the inside info you need in order to stand out from the crowd and realize your dreams.

• HOW TO...BREAK-IN TO THE COMIC BOOK BUSINESS 6 ISSUES.

#1 -ITEM# BL3031 \$5.95

#2 -ITEM# BL3032 \$5.95

#3 -ITEM# BL3033 \$5.95



PENCILER AND INKER STARTING SET

With everything you need to get starting penciling and inking, this is a great set to get anyone interested in illustrating comics well on their way. With the combination of the dependable Blue Line Pro pro art boards and quality art supplies and tools, this set is a sure bet to help your dream become reality. Set contains: 24 sheets of pro comic book pages, 1 8-piece multipurpose compass set (which includes a standard compass, a pencil compass, pencil, eraser, 6" ruler, 45/90 triangle, 60/30 triangle, and a protractor), 1 4-piece geometry set (which includes 5" protractor, 1 12" ruler, 1 large 30/60 triangle, and 1 large 45/90 triangle), 1 large kneaded eraser, 3 non-photo blue pencils, 1 brush (size #1), a 1oz bottle of Higgins black ink, and 1 crow quill #102 inking pen. Sealed in 11x17 Travel Box.

ITEM# BL1055

SRP \$44.95



CREATE YOUR OWN COMIC BOOK!

Blue Line has developed a simple and inexpensive step by step to create your very first comic book, that's fun, easy and comprehensive. A box set of Blue Line products that aid a person in making their own comic! It includes 1 Character Template, 6 Concept Sketch Pages, 6 Comic Book Layout Pages, 24 Comic Book Pages, 1 Comic Book Cover Sheet and a 24 page instructional comic book.

Box Set. 37 art pages / 24 page b&w instructional comic book / full color die

- ITEM# BL1002

SRP \$25.95

SKETCH BOOK SERIES

Blue Line offers two different sizes of Sketch Books. A Regular 8 1/2" x 11" size and the Traditional 11" x 17" size both are filled with 200 pages of 70 lb. art paper. Both have hard covers with library quality stitch binding for durability and makes it easier to draw without an art table.

SKETCH BOOK REGULAR (8 1/2" x 11")

This standard sized hard covered book offers anyone with the ability to pick up a pencil the opportunity to draw. An artist could create their own library of sketches. Great for when you don't want to carry a sketch board around or your just sitting around with your friends. Also a good way to collect artist signatures and sketches at conventions!

- Item #BL1010 / 200 pg. Hard cover book.

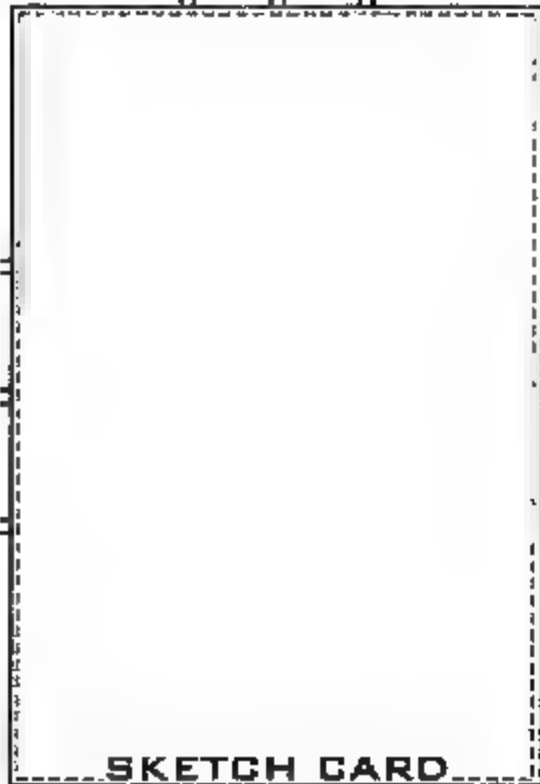
SRP \$28.95

SKETCH BOOK TRADITIONAL (11" x 17")

This Sketch Book offers the artist the ability to draw the size they're going to draw their original comic book pages.

- Item #BL1011 / 200 pg. Hard cover book.

SRP \$32.95



ARTIST SKETCH CARDS

Blue Line offers Artist and fans an All-New Artist Sketch Card. These Official sized cards (They fit into all trading card supplies) are printed on Quality smooth Strathmore art boards. The same boards used for Blue Line's Premiere Comic Book Art Boards. Artist Sketch Cards offers a nice clean area for an artist to sketch an original illustration. The back offers an area for the artist to put their name and contact information. Art Collectors Artist Sketch Cards are an easy and affordable way to collect original artwork. **ARTIST SKETCH CARDS 12 Sketch cards / 12 Protector Sleeves**

-Item# BL1060 srp \$9.95



Title: _____ Frame #: _____

Scene: _____

Comments: _____

STORY BOARD FRAMES
ITEM # BL 1053

STORYBOARD TEMPLATES

Animators and Storyboard Artist! Blue Line Pro's Storyboard Frames offers animators and storyboard illustrators a quick and easy way to show movement and sequences of a story or animation. Animation Storyboards have one large panel with lines below project and scene information and artist credits. 50 sheets of 60 lb. 8 1/2 x 11 pages with 1 panel with colored cover.

- ITEM# BL1053 SRP \$10.95

50 sheets of 60 lb. 8 1/2 x 14 pages with 1 panel, bagged with colored cover.

Page: _____

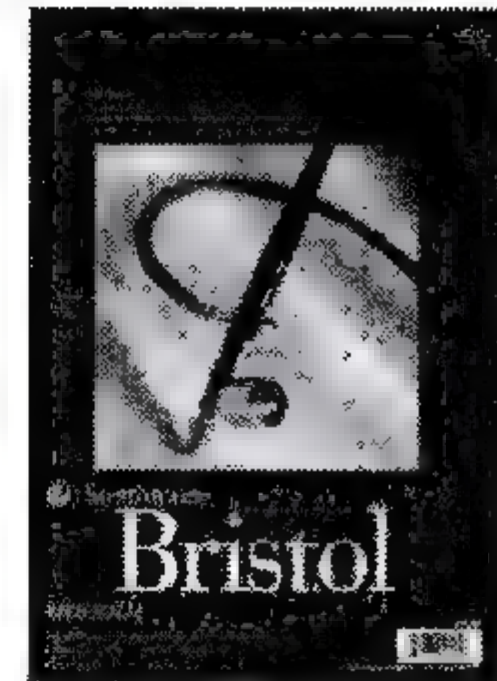
STORYBOARD TEMPLATES

Animators and Storyboard artist! Blue Line Storyboard Templates offers animators and writers a quick and easy way to show movement and sequences of a story or animation.

Storyboard Templates have three large panels with lines below each for detailed art and storytelling.

- ITEM# BL1018 SRP \$16.95

100 sheets of 60 lb. 8 1/2 x 14 pages with 3 panels padded with colored cover.



STRATHMORE 300 REGULAR (VELLUM) PAPER 9" x 11" PADS

Item# AR-342-109 \$6.75

STRATHMORE 300 SMOOTH PAPER 9" x 11" PADS

Item# AR-342-9 \$6.75

STRATHMORE 400 2PLY SMOOTH PAPER 9" x 11" PADS

Item# AR-475-12 \$7.65

STRATHMORE 400 2PLY REGULAR PAPER 9" x 11" PADS

Item# AR-475-3 \$7.35

STRATHMORE 500 2PLY REGULAR PAPER: 14" X 17" PADS 100% cotton

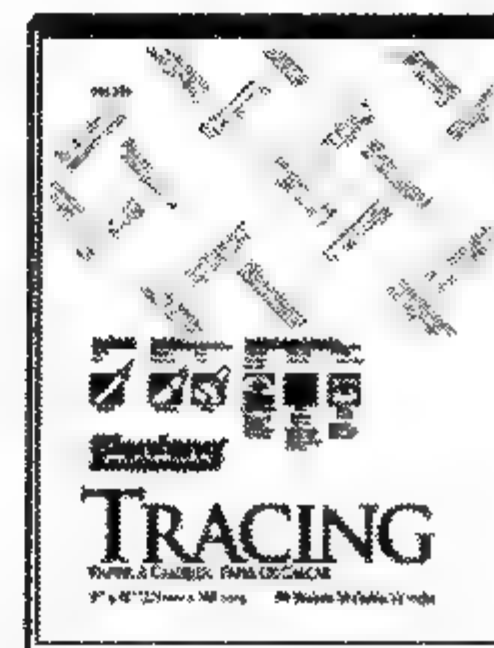
Item# AR-580-62 \$18.75

STRATHMORE 500 2PLY PLATE SURFACE PAPER 14" X 17" PADS 100% cotton

Item# AR-580-72 \$19.55

STRATHMORE 500 BRISTOL 2PLY (PLATE) 14" X 17" PAD 100% cotton

Item# AR-58092 \$28.95



Tracing Paper (9x12) 50 Sheets

Item# AR-HUN-243-123 \$5.95

Tracing Paper (11x14) 50 Sheets

Item# AR-HUN-243-131 \$7.95

Tracing Paper (14x17) 50 Sheets

Item# AR-HUN-243-143 \$10.95

Tracing Paper (19x24) 50 Sheets

Item# AR-HUN0243-163 \$17.95

**INDIA INK****Higgins Black India Ink**

A non-clogging ink for lettering pens and brushes. Opaque semi-gloss black finish and waterproof

-AR-4415

Black Ink (Higgins) 1oz \$3.50

AR-EF44011 Black Magic Ink (Higgins) 1oz \$3.50

Higgins Waterproof Black Magic Ink is non-corrosive, free-flowing, and non-clogging. Great for use on tracing veilum and other firm surfaces

**Pelikan Drawing Ink**

One of the finest drawing ink available, Pelikan ink is great with technical pens, graphic and fine art papers or tracing cloth.

- AR-PE211862 Black India Ink (Pelikan) 1oz \$5.95

- AR-PE211169 Black India Ink (Pelikan) 8oz \$22.95

KOH-I-NOOR RAPIDOGRAPH INK

Rapidograph Ink, Black, opaque ink for drafting film, paper, and tracing cloth. For use with Koh-I-Noor Rapidograph Pens.

- AR-3084-FI Koh-I-Noor Ink \$3.95

FW WHITE OUT

FW Acrylic Artist Waterproof White Ink 1oz.

Great for use with technical pens, brushes, and dip pens.

- AR-FW-011 FW White Acrylic Artist Ink

\$5.00

FW BLACK ACRYLIC INK

FW Acrylic Artist Waterproof Black Ink 1oz.

Great for use with technical pens, brushes, and dip pens.

- AR-863018 FW Black Acrylic Artist Ink \$5.95

**SPEEDBALL ACRYLIC INKS SPEEDBALL BLACK INK**

Archival quality pigmented acrylic inks, made from the finest pigments. Waterproof, permanent and non-toxic 12 ml jars

-AR-938718 Black \$2.25

SPEEDBALL WHITE INK

Archival quality pigmented acrylic inks, made from the finest pigments. Waterproof, permanent and non-toxic 12 ml jars

-AR-937045 White \$2.25

MECHANICAL PENCIL

Mechanical Pencil is precision made w/button lead release and light aluminum barrel

• Mechanical Pencil 2mm.

- AR-BP10C \$6.95

• 12-Pencil Leads- 2mm. HB

- AR-BP2375-HB \$10.95

• 12-Pencil Leads- 2mm. 2H

- AR-BP2375-2H \$10.95

Mechanical Pencil Sharpener

Provides professional point for standard leads

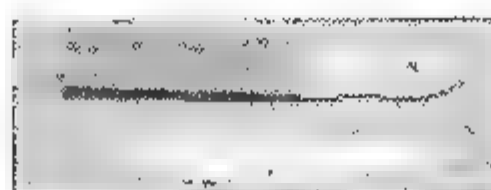
- AR-BP14C Pencil Sharpener

(Mech Pencil) \$10.75

**Sandpaper Pointer**

Ideal for pointing pencils, leads, charcoal, and crayons by hand.

-AR-3435-1 Sandpaper Pointer \$9.95

**Technical Mechanical Pencil**

Classic fixed sleeve design for drawing, drafting and template work. Features a comfortable rubber grip twist eraser and chrome finish.

0.5MM

AR-SAN64241 \$4.95

0.7MM

AR-SAN64247 \$4.95

Pentel Icy Lead Holder Pencil

Transparent barrel allows user to monitor lead supply. Features a soft rubber grip for nonstop illustration comfort. Large eraser and metal pocket clip

0.5MM

AR-PENAL25TC \$1.55

0.7MM

AR-PENAL27TC \$1.55

LEADS

HB Lead 12 Per Tube

HB 0.5MM

AR-SAN64761 \$1.10

HB 0.7MM

AR-SAN64767 \$1.10

2B 0.5MM

AR-PENTELC505-2B \$1.10

2H 0.5MM

AR-PENTELC505-2H \$1.10

3B 0.5MM

AR-PENTELC505-3B \$1.10

3H 0.5MM

AR-PENTELC505-3H \$1.10

4B 0.5MM

AR-PENTELC505-4B \$1.10

4H 0.5MM

AR-PENTELC505-4H \$1.10

5H 0.5MM

AR-PENTELC505-5H \$1.10

6H 0.5MM

AR-PENTELC505-6H \$1.10

B 0.5MM

AR-PENTELC505-B \$1.10

F 0.5MM

AR-PENTELC505-F \$1.10

H 0.5MM

AR-PENTELC505-H \$1.10

HB 0.7MM

AR-SAN64767 \$1.10

2B 0.7MM

AR-PENTEL50-2B \$1.10

2H 0.7MM

AR-PENTEL50-2H \$1.10

3H 0.7MM

AR-PENTEL50-3H \$1.10

4H 0.7MM

AR-PENTEL50-4H \$1.10

B 0.7MM

AR-PENTEL50-B \$1.10

F 0.7MM

AR-PENTEL50-F \$1.10

H 0.7MM

AR-PENTEL50-H \$1.10

Colored Leads HB 12/ct (Blue, Green, purple, Pink Orange and Red 2 each)

AR-SAN92879 \$3.95

Blending Stumps

Soft paper felt with double pointed ends used for blending charcoal, pastels, etc. Use sandpaper to re-point.

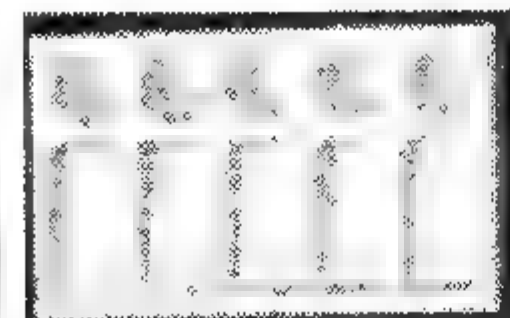
-AR-T811-1 1/2" x 5/8" \$5.00

-AR-T812-1 5/16" x 5/8" \$7.50

-AR-T813-1 13/32" x 5/8" \$1.00

-AR-T814-1 15/32" x 5/8" \$1.25

-AR-T817-1 5/8" x 5/8" \$1.50

**Palette Tray**

7" by 5" plastic tray works excellent for holding inks.

AR-CW161 SRP \$1.95

Non-Photo Blue Pencil

Makes marks not appear when artwork is reproduced. Very useful

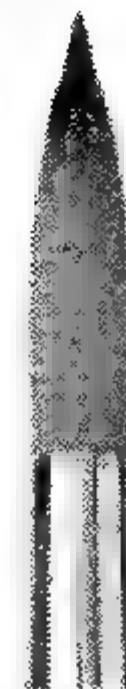
-AR-761-5 Non-photo Blue Pencil \$7.00

**Quill Inking Pen**

Quill Pens offers super-fine flexible point

-AR-H9432 Quill Inking Pen #102 (Tip & Holder) \$3.25

-AR-H9402 12 Crow Quill #102 Tips (Inking Pen Nibs only) \$14.95

**BRUSHES****WINSOR/NEWTON SERIES 7**

• Winsor/Newton Series 7

Made with Kolinsky sable with traditional black handle. Great brush.

- AR-5007001

Winsor/Newton Series 7

Size #1 \$18.95

- AR-5007002

Winsor/Newton Series 7

Size #2 \$26.95

- AR-5007003

Winsor/Newton Series 7

Size #3 \$36.75

Round Brushes

Made with natural Sable with excellent edges and points for precise strokes.

- AR-NB-38-0 Round Brush

Size #0 \$3.00

- AR-NB-38-1 Round Brush

Size #1 \$3.25

- AR-NB-38-2 Round Brush

Size #2 \$3.95

- AR-056009016 Round Brush

Size #3 \$3.95

ALVIN PENSTIX

Graphic waterproof drawing pen offering India Ink density. Black permanent drawing ink.

- AR-4013-EEF 0.3mm \$1.55

- AR-4017-F 0.7mm \$1.55

- AR-4015-EF 0.5mm \$1.55

Penstix Set

Includes all 3 Pentrix Sizes

- AR-4033 .3mm, .7mm, .5mm \$4.45

SAKURA PIGMA BRUSH

Archival performance with flexible brush style nib. Very fine lines or broad strokes. Water/chem. proof + fade resistant

- AR-XSDK BR-49 Black \$3.00

Sakura Pigma Micron

Available in six point sizes.

Waterproof, chemical proof and fade resistant and will not smear or feather when dry.

-AR-XSK005-49 20mm, black \$2.95

AR-XSK01-49 25mm black \$2.95

AR-XSK02-49 30mm black \$2.95

AR-XSK03-49 35mm black \$2.95

AR-XSK05-49 45mm black \$2.95

AR-XSK08-49 60mm black \$2.95

AR-30061 3-pk 25, 35, 45 \$8.00

AR-30062 All sizes black \$16.00

**FABER-CASTELL 4 PEN SET**

Set includes 4 nibs S, F, M, and brush

-AR-FC167100 \$9.00

PENTOUCH WHITE PENS SAKURA

Opaque white markers that draw on dark surfaces. The free flowing ink is quick drying and permanent.

PenTouch PM X-Fine White

AR-SAK42100 \$3.50

PenTouch PM Fine White

AR-SAK42300 \$3.50

PenTouch PM Medium White

AR-SAK42500 \$3.50

Penstix Drawing/Sketching Markers

Offers maximum India drawing ink like density. Black waterproof permanent ink.

- AR-3013-EEF 0.3mm ExEx Fine \$1.55

- AR-3015-EF 0.5mm Ex Fine \$1.55

- AR-3017-F 0.7mm Fine \$1.55

• Pentrix Drawing/Sketching Marker Set

Set of all 3 sizes.

- AR-3033 Set of 3 .3, .5, .7mm \$4.45

ALVIN DRAWING PEN/ MARKERS

• Tech-Liner Super Point

Drawing Pen/Markers

Permanent waterproof ink that

dries instantly. Nibs set in

stainless steel sleeves for

protection.

- AR-TL01 0.1mm \$1.95

- AR-TL02 0.2mm \$1.95

- AR-TL03 0.3mm \$1.95

- AR-TL04 0.4mm \$1.95

- AR-TL05 0.5mm \$1.95

Tech-Liner Super Point Drawing Pen/Markers Sets

- AR-TLP5 set of 5 All above \$9.50

- AR-TLP3 set-3 (1, 3, 5mm) \$5.75

**KOH-I-NOOR RAPIDOGRAPH PENS**

Rapidograph Pens are made of impact and chemical-resistant components for drawing and specialty inks. Good balance and self-polishing stainless steel points. (Tech Pens)

-AR-3165-06/0 Size 6x0 (13mm) \$27.00 -AR-3165-02 Size #2 (6mm) \$22.00

-AR-3165-04/0 Size 4x0 (18mm) \$27.00 -AR-3165-03 Size #3 (8mm) \$22.00

-AR-3165-03/0 TSize 3x0 (25mm) \$22.00 -AR-3165-04 Size #4 (1mm) \$22.00

-AR-3165-02/0 Size 2x0 (3mm) \$22.00 -AR-3165-06 Size #6 (1.4mm) \$22.00

-AR-3165-01/0 Size #0 (35mm) \$22.00 -AR-3165-07 Size #7 (2mm) \$22.00

-AR-3165-01 Size #1 (5mm) \$22.00

COPIC MARKERS, AIR MARKERS, TONES, REFILLS

COPIC Markers have been widely used in Europe and Asia where their coloring qualities go hand in hand with the style we know as manga. Their versatility and variety lends itself to the imagination of the creator and gives him or her options for their creative style. The standard square designed COPIC marker is double-ended and fast drying. COPICs have been specially formulated with a toner designed not to dissolve making them able to work directly onto photocopied surfaces and provide clear unblemished color. One of the best parts about COPIC markers is their refillable ink and replaceable nib features.

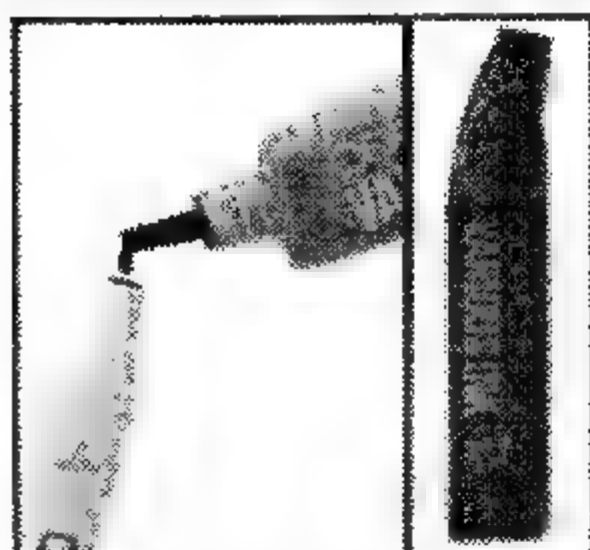
• SINGLE BASIC MARKERS

\$5.95 each

All Single Colors Available on-line at www.bluelinepro.com or call 859-282-0096

• COPIC MARKER SETS

AR-COP110 COPIC 12 Basic	\$71.40
AR-COP112 COPIC 12 PCS NG	\$71.40
AR-COP114 COPIC 12 PCS TG	\$71.40
AR-COP116 COPIC 12 PCS WG	\$71.40
AR-COP118 COPIC 12 PCS CG	\$71.40
AR-COP120 COPIC 38 Color Set	\$214.20
AR-COP140 Copic 72 Color Set A	\$428.40
AR-COP150 Copic 72 Color Set B	\$428.40
AR-COP155 Copic 72 Color Set C	\$428.40
AR-COP160 Copic Empty Marker	\$4.95



• COPIC Various Ink (Refills)

\$6.95

200 SERIES. One of the best parts about COPIC markers standard and sketch is their refillable ink feature. No more tossing out dried out markers. Just fill it back up again and you're ready to go. Refills can be used up six times. This refillable feature gives you the opportunity to make your own color through mixing inks, creating an original color all your own.

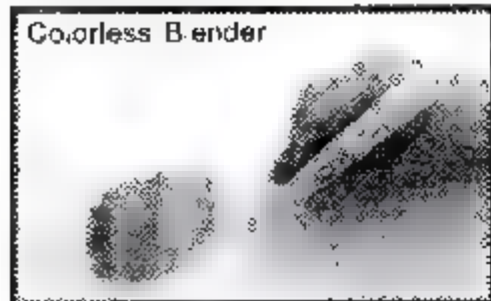
All Single Colors Available on-line at www.bluelinepro.com or call 859-282-0096

AR-COP210 Var Ink Colorless Blender	\$6.95
AR-COP220 Var Colorless Blender 200c	\$12.95
AR-COP230 Var Ink Empty Bottle	\$3.95

REFILL BOOSTER PACK

AR-COP-BOOSTER 1-cap w/needles \$1.95

Colorless Blender



Replaceable Marker Nibs

Another great feature about COPIC makers is their interchangeable nibs. From broad to calligraphy - provide greater freedom of technique in your renderings. COPIC Nibs deliver clear vibrant color on photocopied surfaces as well as glass plastics and metals. The nibs are made of strong but flexible polyester for smooth consistent application. Nibs come in a pack of 10 except for the brush variety that comes in a pack of three.

AR-COP300 Standard Broad	\$4.95
AR-COP310 Soft Broad	\$4.95
AR-COP320 Round	\$4.95
AR-COP330 Calligraphy 5mm	\$4.95
AR-COP340 Brush	\$4.95
AR-COP350 Standard Fine	\$4.95
AR-COP360 Super Fine	\$4.95
AR-COP370 Semi Broad	\$4.95
AR-COP380 Calligraphy 3mm	\$4.95
AR-COP385 Sketch Nib Super	\$4.95
AR-COP90 Sketch Nib Med	\$4.95



400 Copic Tweezer

Our special COPIC Tweezers give you an easy no-mess nib change that gets you drawing again in minutes. Being able to change nibs quickly helps you keep up with the most demanding marker techniques.

AR-COP400 Tweezer \$4.95

SINGLE SKETCH MARKERS

The oval designed Sketch COPIC marker is double-ended and is fast drying. COPICs have been specially formulated with a toner designed not to dissolve making them able to work directly onto photocopied surfaces and provide clear unblemished color. COPIC Sketch markers' oval body profile gives you a feel of a fast flowing experience in your hands. It paints as well as it draws. They come with a broad nib and a brush like nib; available in medium + broad and super brush making them great for delicate or bold expression (from fashion and graphics to text and fine arts lettering/calligraphy). COPIC sketch markers are available in 286 colors. One of the best parts about COPIC markers is their refillable ink and replaceable nib features.

Single COPIC SKETCH Markers

\$5.95

All Single Colors Available on-line at www.bluelinepro.com or call 859-282-0096

AR-COP450 Colorless Blender	\$5.95
AR-COP45100 Black	\$5.95
AR-COP45110 Special Black	\$5.95
AR-COP452 Sketch 12 Basic Set	\$71.40
AR-COP454 Sketch 36 Basic Set	\$214.20
AR-COP456 Sketch 72 Set A	\$428.40
AR-COP458 Sketch 72 Set B	\$428.40
AR-COP460 Sketch 72 Set C	\$428.40
AR-COP462 Sketch 72 Set D	\$428.40
AR-COP95 Empty sketch marker	\$5.05



• 500 Copic Opaque White

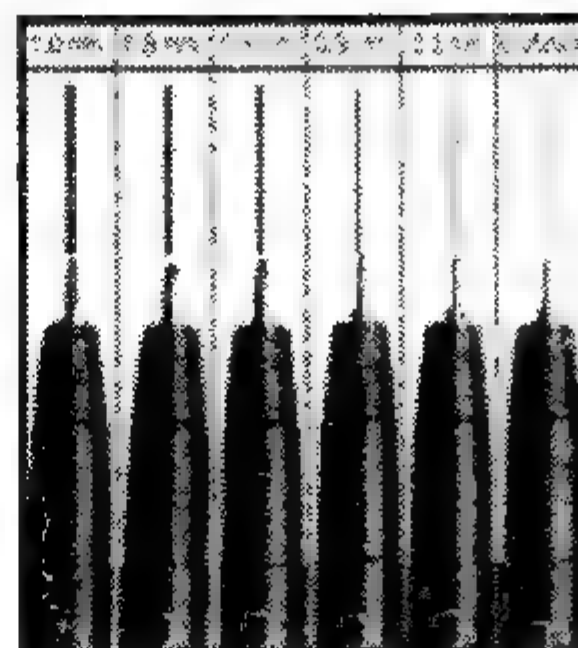
COPIC Opaque White is a water based white pigment used for highlight effects. It won't bleed into the base color so it gives sharp line definition and can be used on watercolor as well as other permanent ink surfaces.

AR-COP500 Opaque White \$11.95



• COPIC PAPERS

AR-COP510 Copic Alcohol Marker Pad A4	\$9.95
AR-COP520 Copic Alcohol Marker Pad B4	\$21.95
AR-COP530	



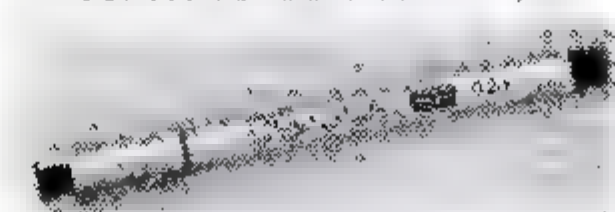
COPIC's MULTI LINERS drawing pens allow drawing without annoying running ink. They are available in pens and brush. The pens come in a wide range of line widths (from .05 to 1.0 mm) while the brushes come in three different sizes: small, medium and large.

MULTILINERS SINGLES

AR-COP600 Multiliner .05	\$2.95
AR-COP610 Multiliner 0.1	\$2.95
AR-COP620 Multiliner 0.3	\$2.95
AR-COP630 Multiliner 0.5	\$2.95
AR-COP640 Multiliner 0.8	\$2.95
AR-COP650 Multiliner 1.0	\$2.95
AR-COP660 Multiliner Brush M	\$2.95
AR-COP670 Multiliner Brush S	\$2.95
AR-COP671 Sepia, ML .05	\$2.95
AR-COP672 Sepia, ML .1	\$2.95
AR-COP673 Sepia, ML .3	\$2.95
AR-COP674 Grey, ML .05	\$2.95
AR-COP675 Grey, ML .1	\$2.95
AR-COP676 Grey, ML .3	\$2.95

• SETS

AR-COP680 Multiliner Set A	\$20.65
AR-COP690 Multiliner Set B	\$26.55



Copic Multiliners SP

REFILLABLE AND REBUILDABLE!

New waterproof, pigment based, REFILLABLE, SP Multiliners. These sturdy aluminum pens are available in 10 different sizes - perfect for all your drawing needs.

AR-COP41154	
COPIC MULTILINER SP 3	\$6.95
AR-COP41161	
COPIC MULTILINER SP 35	\$6.95
AR-COP41178	
COPIC MULTILINER SP 5	\$6.95
AR-COP41185	
COPIC MULTILINER SP 7	\$6.95
AR-COP41182	
COPIC MULTILINER SP BRUSH PEN	\$6.95
AR-COP41307	
COPIC MULTILINER SP NIBS .03	\$3.95
AR-COP41314	
COPIC MULTILINER SP NIBS .05	\$3.95
AR-COP41321	
COPIC MULTILINER SP NIBS 1	\$3.95
AR-COP41338	
COPIC MULTILINER SP NIBS 2	\$3.95
AR-COP41345	
COPIC MULTILINER SP NIBS 25	\$3.95
AR-COP41352	
COPIC MULTILINER SP NIBS 3	\$2.50
AR-COP41369	
COPIC MULTILINER SP NIBS 35	\$2.50
AR-COP41376	
COPIC MULTILINER SP NIBS 5	\$2.50
AR-COP41383	
COPIC MULTILINER SP NIBS 7	\$2.50
AR-COP41390	
COPIC MULTILINER SP BRUSH NIBS	\$2.50
AR-COP41406 REFILL CARTRIDGE A	\$2.50
COPIC MULTILINER SP (0.03 / 0.05 / 0.1 mm)	
AR-COP41413 REFILL CARTRIDGE B	\$2.50
COPIC MULTILINER SP (0.2 / 0.25 / 0.3 / 0.35 / 0.5 / 0.7 mm & brush)	

AIR MARKERS

705 ABS-1 Kit

ABS-1 Kit COPIC Markers can be used as an airbrush by inserting the broad top end of the pen into our uniquely designed adapter. The Airbrush feature is wonderful for creating backgrounds and filling in larger areas of space. It comes with 1 Air Grip (where the pen goes in) 2 The air adapter (where the empty canister that the air grip screws on to. This canister is just a reservoir, it does not contain air.) 3 The air hose (this connects from the bottom of the air adapter to the top of the air can) 4 The air can 805. The air can holder (a foam square with 3 holes in it so that you can stand the different sizes of air cans.) This kit has all of the components in it for someone who would like to have portability but have to option to connect it to a compressor.

AR-COP705 ABS-1 Kit \$72.95

Airbrush Marker Starting Set ABS-2

Set ABS-2 COPIC Markers can be used as an airbrush by inserting the broad top end of the pen into our uniquely designed adapter. The Airbrush feature is wonderful for creating backgrounds and filling in larger areas of space. The Airbrush tool creates little or no mess and allows for nearly instant change in color. It's simple to use - just attach one end of the COPIC Airbrush hose to a standard airbrush compressor and the other to the COPIC Airbrush adapter and you're ready to go. A compressed air can that attaches directly to the COPIC Airbrush adapter is available for portability. This is the portable version of our airbrush system. The ABS-2 Kit comes with a D-60 can of compressed air and the Airgrip. This item is great for the artist on the move. ONLY the D-60 air can can be attached directly to the air grip because of some special tubing inside the can. The other sizes of air cans 80 and 180 have to be attached to the hose and then to the air adapter. They hold more air but are not so portable.

AR-COP710 Starting Set ABS-2	\$29.95
AR-COP720 Starting Set ABS-3	\$36.95
AR-COP730 Airgrip	\$22.95
AR-COP740 Air Adapter	\$14.95
AR-COP750 Airhose 1/4 to 1/8	\$28.95
AR-COP755 Airhose 1/8 to 1/8	\$28.95
AR-COP760 Air Can D-60 (7 to 8 minutes of use)	\$11.95
AR-COP763 Air Can 80 (15 to 20 minutes of use)	\$10.95
AR-COP765 Air Can 180 (40 to 45 minutes of use)	\$14.95



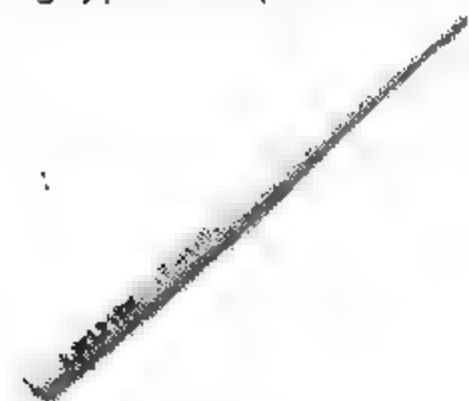
• COPIC DRAWING PEN F01

Permanent, waterproof, Stainless steel tip. Line width 0.1mm (depends on drawing pressure). Ideal for lining and lettering. Works great with rulers, disposable.

AR-COP19948 \$4.95

DELETER Manga Kits - Markers - Inks - Whiteout - Art Tools

For the serious How To Draw fan, the Deleter line of products is here for you. The Deleter line includes color overlays, screens, Jr. screens, gradations, inking accessories, and the highly prized Neopiko line of alcohol based, double tipped markers. Give them a try today!



Deleter Inking Accessories Pen (Nib) Holder

You can use this for all Maru-pens, G-pens, Aaji-pens (Tama-pen).

AR-DEL3411003

\$4.50

G-Pen Inking Nib (3pcs)

G-pen is very elastic and drawing main lines or flash line.

AR-DEL3411004

\$4.00



Maru-Pen Inking Nib (2pcs)

Maru-pen is good for drawing details.

AR-DEL-3411002

\$4.00

Saji-Pen Inking Nib (10pcs)

Saji-pen is smooth and easy to draw all kinds of lines.

AR-DEL3411007

\$12.50



Saji-Pen Inking Nib (3pcs)

Saji-pen is smooth and easy to draw all kinds of lines.

AR-DEL3411006

\$4.00



DELETER INKS

Deleter Black 1

Works well drawing lines and painting

AR-DEL3410001

\$6.95

Deleter Black 2

Permanent ink, can not be removed with an eraser

AR-DEL3410003

\$5.40

Deleter Black 3

Completely waterproof with mat finish

AR-DEL 3410004

\$5.40

Deleter White 1

Great for touch ups and white details

AR-DEL 3410002

\$6.95

Deleter White 2

Great for touch ups and white details. Waterproof.

AR-DEL 3410006

\$4.50

Deleter Neopiko Line Pen

A super dark alcohol marker-type line drawing pen

• AR-DEL3115005 Neopiko Line .05

• AR-DEL3115010 Neopiko Line 1

• AR-DEL3115020 Neopiko Line 2

• AR-DEL3115030 Neopiko Line 3

• AR-DEL3115050 Neopiko Line 5

• AR-DEL3115080 Neopiko Line .8

• AR-DEL3115100 Neopiko Line 1.0

Neopiko Line Pen each

\$3.50



NEOPIKO MARKERS

Neopiko markers are alcohol-based markers that are great for diffusion effects. Their dark colors contrast sharply with the whiteness of paper, making beautiful lines and clear vibrant colors. Great for coloring illustrations and comics. These 144 different colored markers are available in sets. (Note: Color Codes identifies the colors in that set. Consult the Color Key.)

Neopiko Marker S1 Set Starter Set

36 markers, 35 colors

AR-DEL311-0201

\$84.95

Neopiko Marker 36A Set

36 - colors Coffee, Ivory, Blush Pink, Powder Pink, Light Brown, Ocher Beige, Naples Yellow, Light Orange, Pink Beige, Apricot, Beige, Sun Tan, Anise, Sweet Pink, Orchid, Paste Blue, Celadon, Celery, White Lilly, Opal Green, Pale Violet, Mauvette, Saxe Blue, Pale Sky, Sepia, Garnet, Old Rose, Cobalt Blue, Periwinkle, Ever Green, Elm Green, Holly Green, Eggplant, Violet, Pumpkin, Cocoa Brown.

AR-DEL-311-0203

\$84.95

Neopiko Marker 36B Set

36 - colors Primrose, Yellow, Marigold, Ice Blue, Light Aqua, Carmine, Raspberry, Lettuce Green, Peony, Light Purple, Ice Green, Mint Green, Lemon Yellow, Brilliant Yellow, Cerulean Blue, Strawberry, Signal Red, Antique Blue, Grass Green, Bellflower, Scarlet, Magenta, Vivid Pink, Apple Green, Cool Grey 1, Cool Grey 2, Cool Grey 3, Cool Grey 4, Cool Grey 5, Cool Grey 6, Cool Grey 7, Cool Grey 8, Warm Grey 1, Warm Grey 3, Warm Grey 5, Warm Grey 7.

AR-DEL311-0204

\$84.95

Neopiko Marker 72A Set

72 colors - Pale Pink, Shell Pink, Peach, Coral Pink, Sand, Pastel Peach, Flesh, Salmon Pink, Maize, Sunlight Yellow, Cream, Brown Gold, Terra-cotta, Autumn Leaf, Maroon, Black, Yellow Ochre, Dark Brown, Neutral 1, Neutral 3, Neutral 5, Neutral 7, Neutral 9, Pale Yellow, Pale Lemon, Aqua Green, Baby Blue, Pale Green, Mist Green, Pale mauve, Pale Lilac, Pale Blue, Solvent, Baby Pink, Baby Green, Aqua, Med Blue, Turquoise, Rose Pink, Salvia Blue, Steel Blue, Spring Green, Vivid Yellow, Moss Green, Lavender, Tropical, Dull Pink, Dandelion, Sky Blue, Pink, Tobacco Brown, Vivid Red, Ultramarine, Vivid Green, Olive Green, Iris, Orange, Cherry Pink, Emerald, Peacock Green, Cherry Red, Mustard, Burnt Umber, Crimson, Poppy Red, Oriental Blue, Jungle Green, French Blue, Vermilion, Royal Purple, Viridian.

AR-DEL311-0202

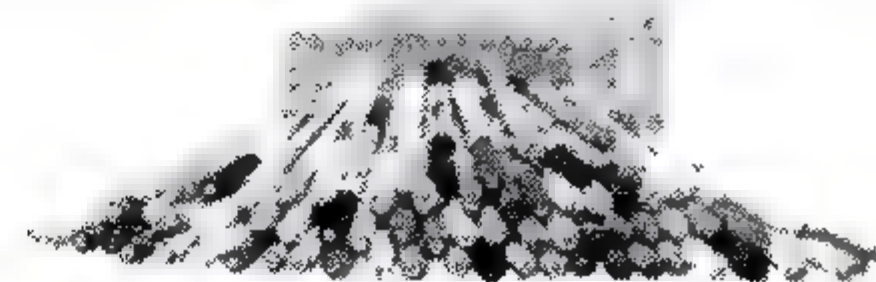
\$180.00

Neopiko Marker 72B Set

72 colors - Coffee, Ivory, Blush Pink, Powder Pink, Light Brown, Ocher Beige, Naples Yellow, Light Orange, Pink Beige, Apricot, Beige, Sun Tan, Anise, Sweet Pink, Orchid, Paste Blue, Celadon, Celery White Lilly, Opal Green, Pale Violet, Mauvette, Saxe Blue, Pale Sky, Sepia, Garnet, Old Rose, Cobalt Blue, Periwinkle, Ever Green, Elm Green, Holly Green, Eggplant, Violet, Pumpkin, Cocoa Brown, Primrose, Yellow, Marigold, Ice Blue, Light Aqua, Carmine, Raspberry, Lettuce Green, Peony, Light Purple, Ice Green, Mint Green, Lemon Yellow, Brilliant Yellow, Cerulean Blue, Strawberry, Signal Red, Antique Blue, Grass Green, Bellflower, Scarlet, Magenta, Vivid Pink, Apple Green, Cool Grey 1, Cool Grey 2, Cool Grey 3, Cool Grey 4, Cool Grey 5, Cool Grey 6, Cool Grey 7, Cool Grey 8, Warm Grey 1, Warm Grey 3, Warm Grey 5, Warm Grey 7.

AR-DEL311-0305

\$180.00



Neopiko Marker (Skin Set)

Color Code: T1

12 colors - 12 Color - Pale Pink, Shell Pink, Peach, Coral Pink, Sand, Pastel Peach, Flesh, Salmon Pink, Maize, Sunlight Yellow, Cream

AR-DEL311-0101

\$28.95

Neopiko Marker (Brown & Gray Set)

Color Code: T2

12 colors - Brown Gold, Terra-cotta, Autumn Leaf, Maroon, Black, Yellow Ochre, Dark Brown, Neutral 1, Neutral 3, Neutral 5, Neutral 7, Neutral 9

AR-DEL311-0102

\$28.95

Neopiko Marker (Pale Color Set)

Color Code: T3

12 colors Colors - Pale Yellow, Pale Lemon, Aqua Green, Baby Blue, Pale Green, Mist Green, Pale mauve, Pale Lilac, Pale Blue, Solvent, Baby Pink, Baby Green

AR-DEL311-0103

\$28.95

Neopiko Marker (Light Color Set)

Color Code: T4

12 colors Colors - Aqua, Med Blue, Turquoise, Rose Pink, Salvia Blue, Steel Blue, Spring Green, Vivid Yellow, Moss Green, Lavender, Tropical, Dull Pink

AR-DEL311-0104

\$28.95

Neopiko Marker (Middle Color Set)

Color Code: T5

12 colors - Dandelion, Sky Blue, Pink, Tobacco Brown, Vivid Red, Ultramarine, Vivid Green, Olive Green, Iris, Orange, Cherry Pink, Emerald.

AR-DEL311-0105

\$28.95

Neopiko Marker (Dark Color Set)

Color Code: T6

12 colors - Peacock Green, Cherry Red, Mustard, Burnt Umber, Crimson, Poppy Red, Oriental Blue, Jungle Green, French Blue, Vermilion, Royal Purple, Viridian.

AR-DEL311-0106

\$28.95

Neopiko Marker (Skin Variation Set)

Color Code: T7

12 colors - Coffee, Ivory, Blush Pink, Powder Pink, Light Brown, Ocher Beige, Naples Yellow, Light Orange, Pink Beige, Apricot, Beige, Sun Tan.

AR-DEL311-0107

\$28.95

Neopiko Marker (Super Pale Set)

Color Code: T8

12 colors - Anise, Sweet Pink, Orchid, Paste Blue, Celadon, Celery, White Lilly, Opal Green, Pale Violet, Mauvette, Saxe Blue, Pale Sky

AR-DEL311-0108

\$28.95

Neopiko Marker (Smokey Color Set)

Color Code: T9

12 colors - Sepia, Garnet, Old Rose, Cobalt Blue, Periwinkle, Ever Green, Elm Green, Holly Green, Eggplant, Violet, Pumpkin, Cocoa Brown

AR-DEL311-0109

\$28.95

Neopiko Marker (Light Variation Set)

Color Code: T10

12 colors - Primrose, Yellow, Marigold, Ice Blue, Light Aqua, Carmine, Raspberry, Lettuce Green, Peony, Light Purple, Ice Green, Mint Green

AR-DEL311-0110

\$32.99

Neopiko Marker (Middle Variation) Color

Code: T11

12 colors - Lemon Yellow, Brilliant Yellow, Cerulean Blue, Strawberry, Signal Red, Antique Blue, Grass Green, Bellflower, Scarlet, Magenta, Vivid Pink, Apple Green.

AR-DEL311-0111

\$28.95

Neopiko Marker (Gray Variation Set)

Color Code: T12

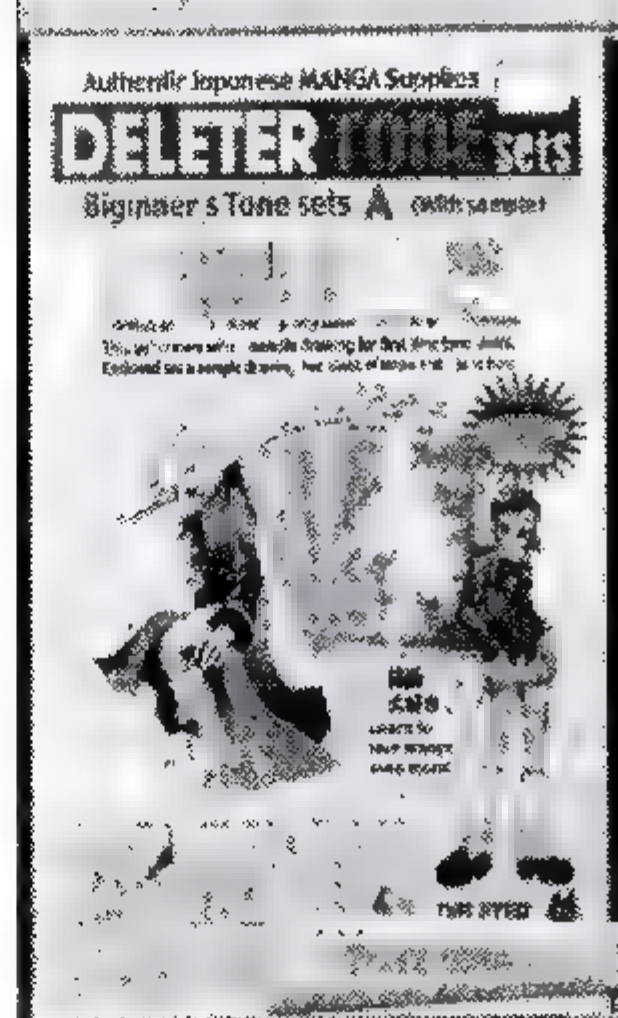
12 colors - Cool Grey 1, Cool Grey 2, Cool Grey 3, Cool Grey 4, Cool Grey 5, Cool Grey 6, Cool Grey 7, Cool Grey 8, Warm Grey 1, Warm Grey 3, Warm Grey 5, Warm Grey 7.

AR-DEL311-0112

\$28.95

CHECK ON-LINE FOR NEW DELETER MARKER SETS AND SUPPLIES!

NEW



TONE SET A

Tones: Basic Dot, Sand, Gradation, Design, Design

AR-D 0105

\$9.99

TONE SET B

Tones: Basic Dot, Sand, Gradation, Design, Design

AR-D 0169

\$9.99

TONE SET C

Tones: Basic Dot, Sand, Gradation, Design, Design

AR-D 0178

\$9.99

Each set has different tones and artwork

NEW



TRIAL PEN SET

Contents 1 each Pen holder, Maru-pen tip, G-pen tip, Saji-pen tip 3 Postcard-sized manuscript paper.

AR-D10187

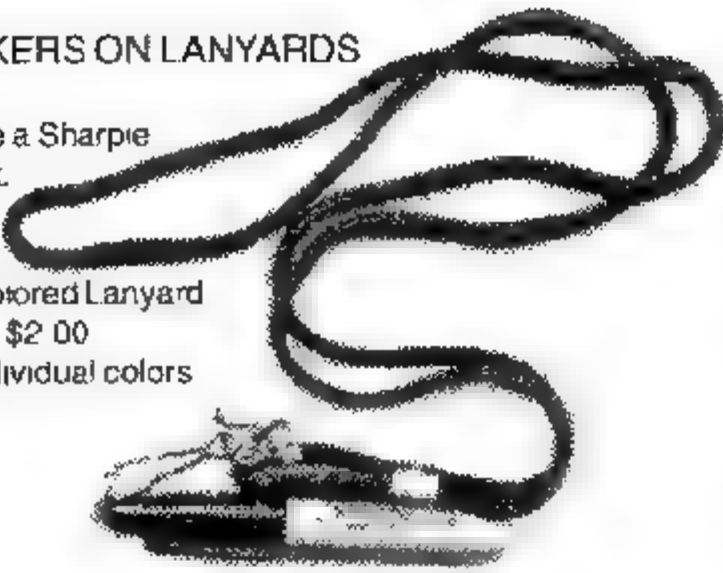
\$9.99

SHARPIE MINI MARKERS ON LANYARDS

Every artist needs to have a Sharpie hanging around their neck. Available in many colors. Each Sharpie Mini Marker is attached to a colored Lanyard.

AR-SAN37178 \$2.00

Check the website for individual colors or call 859-282-0096



SHARPIE MARKERS

Permanent markers with high intensity ink. Quick drying.

- AR-SA37101 Ultra-Fine Black \$1.30
- AR-SA35101 Ex-Fine Black \$1.30
- AR-SA30101 Regular Black \$1.30
- AR-SA33101 Super Sharpie \$1.95



METALLIC PENS

Offers high quality metallic ink. Great for autographs.

- AR-SA46115 Gold Pen \$4.00
- AR-SA46120 Silver Pen \$4.00

CHINA MARKING PENCILS

Offers moisture resistant, non-toxic odor-free pigments. Self Sharpening. Offered as a dozen or singles.

- | | |
|-------------------------------|-------------------------------|
| AR-173T Dozen Black \$10.75 | AR-164T Dozen White \$10.75 |
| AR-173T-1 Single Black \$.95 | AR-164T-1 Single White \$.95 |

• WORKABLE

FIXATIF (Krylon)

Provides lasting protection. Prevents smudging, dusting and wrinkling.

- AR-KR1306 \$8.95



• DRAFTSMAN BRUSH

Removes shavings from paper. Cleaning without fear of smudging.

• Draftsman Brush (cleaning paper)

- AR-FT5391 \$6.00



RUBBER CEMENT

Contact adhesive for paste-up and other graphic art uses.

- Rubber Cement 4oz. AR-BT138 \$3.50
- Rubber Cement Quart AR-BT102 \$13.25
- Rubber Cement Thinner Pint AR-BT201 \$8.95
- Rubber Cement Pick-Up (eraser) AR-BT700 \$1.50

• 5" Bow Compass & Divider

An all metal construction compass with replaceable needle and lead. Makes accurate 8" diameter circles. Extra pivot point for use as a divider.

- AR-494 5" Bow Compass \$4.95

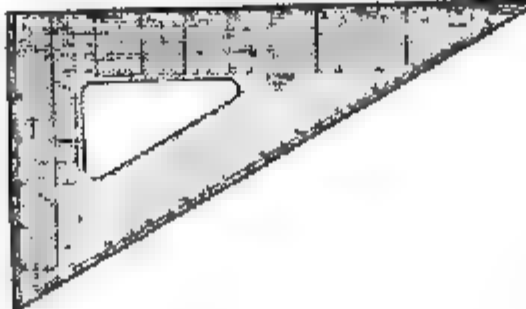
T-SQUARES

• Plastic T-squares offering flexible plastic with both metric and standard measurements.

- AR-HX02 Plastic 12" \$3.95
- AR-NBA18 Plastic 18" \$7.95
- AR-NBA24 Plastic 24" \$10.95

• Aluminum T-squares offering hard tempered aluminum blade riveted to a rugged plastic head.

- AR-FR63-112 Alum 12" \$10.95
- AR-FR63-118 Alum 18" \$12.95
- AR-FR63-124 Alum 24" \$13.95



TRIANGLES

High quality triangles made of 080" acrylic. Raised inking edges. Great for inkers.

- 30" x 60" W/ Inking Edge
- AR-1204-60 Triangle - 30"x60" 4 inch \$3.50
- AR-1206-60 Triangle - 30"x60" 6 inch \$4.50
- AR-1208-60 Triangle - 30"x60" 8 inch \$5.50
- AR-1210-60 Triangle - 30"x60" 10 inch \$6.50
- AR-1212-60 Triangle - 30"x60" 12 inch \$8.50
- AR-1214-60 Triangle - 30"x60" 14 inch \$10.50

• 45" X 90" W/ Inking Edge

- AR-1204-45 Triangle - 45"x90" 4 inch \$4.50
- AR-1206-45 Triangle - 45"x90" 6 inch \$5.50
- AR-1208-45 Triangle - 45"x90" 8 inch \$7.50
- AR-1210-45 Triangle - 45"x90" 10 inch \$9.50
- AR-1212-45 Triangle - 45"x90" 12 inch \$13.50

COMPASS SET

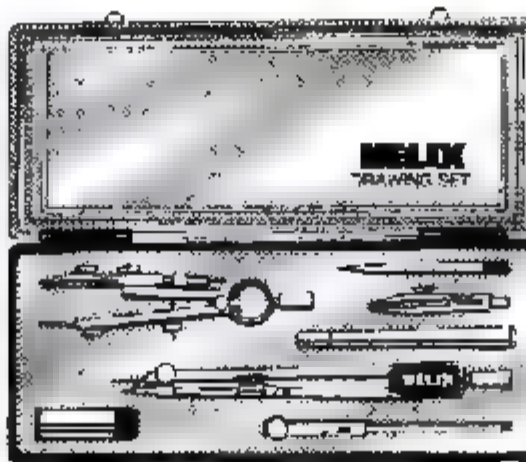
Geometry set includes ruler, compass, two triangles, protractor, eraser, and sharpener.

- 8-piece Geometry Set -AR-HX18807 \$4.95
- 8-Piece Geometry Set (brass compass) -AR-723405 \$7.95
- Basic Geometry Set 4-piece Geometry Set (Ruler, 12" protractor, 30/60 & 45/90 triangles) -AR-FL03 \$5.95

• Compass Set

6-piece drawing set contains: Small side screw compass, 5 1/2" self-centering knee joint compass/divider, extension bar, technical pen adapter, divider point and lead pointer.

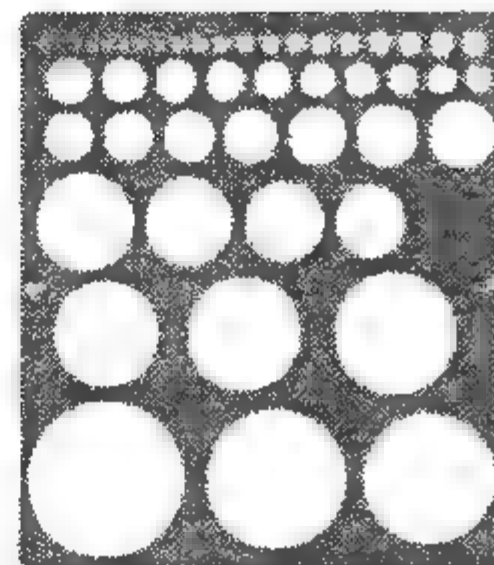
- ARHLX01330-01330 Set \$16.95



RULERS

• Stainless Steel Rulers offering flexible steel with non-skid cork backing.

- AR-200-12 Steel Ruler 12 inch Cork Backing \$5.95
- AR-200-18 Steel Ruler 18 inch Cork Backing \$6.95
- Plastic Ruler 1 inch with 1/16" markings and metric markings. -AR-C36 Ruler 12" (plastic ruler) \$1.25
- AR-18 Ruler 6" (plastic ruler) \$.50



CIRCLE TEMPLATES / FRENCH CURVES / ELLIPSE TEMPLATES

• Circle Templates

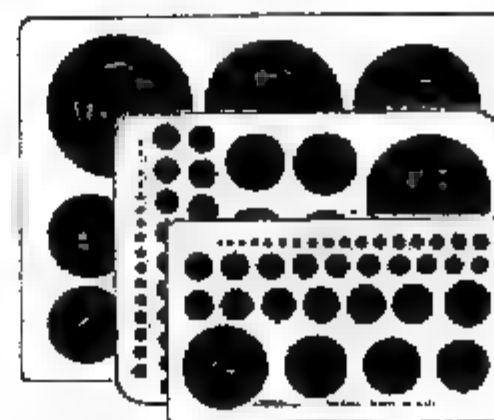
Metric and standard. Rulers for smear-free drawing. (Great for inkers)

- Large Circles -AR-13001 \$7.95
- Extra Large Circles -AR-13011 \$8.50



• French Curves (Inking Edge)

- AR-9000 Set \$6.95
- Ellipse Templates. -AR-PK12691 \$12.00



Circle Templates Set of 3

This set of 3 templates provides ninety-eight different circles and edge scales in 50th 16th and 10th as well as mm and centering lines. Sizes ranging from 1/32 inches to 3 1/2 inches.

- AR-TD404 \$17.95
- Ellipse Template -AR-PK12691 \$12.00



ERASERS

Kneaded Eraser

Gray soft bendable eraser used for pencil and charcoal.

-AR-1224 Kneaded Rubber Eraser Large \$1.15



MAGIC RUB

Magic-Rub Eraser

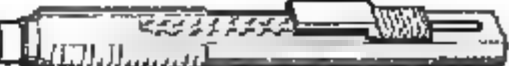
Eraser especially developed for sensitive surfaces, will not mark of smudge.

- AR-1954FC-1 Magic-Rub Eraser \$.95



Mars Plastic Eraser

- AR-STD526-50 \$1.00



Pentel Clic

Pen style holder retract as needed.

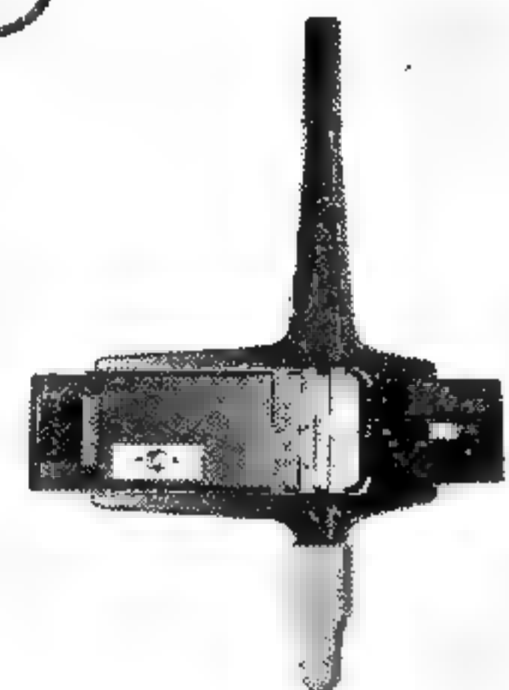
- AR-ZE-21C Pentel Clic Eraser/Holder \$1.95
- AR-ZEH-2 Pentel Refill Erasers \$1.85



• Eraser Pencils

Peel off wrap idea for detail erasing.

- AR-400 Eraser Pencils \$1.50



Multi-use ClipCompass

Draws circles accurately up to 9" diameters. Holds markers, felt pens, cutting knife, brush, Multiliners, pencil, crayon etc.

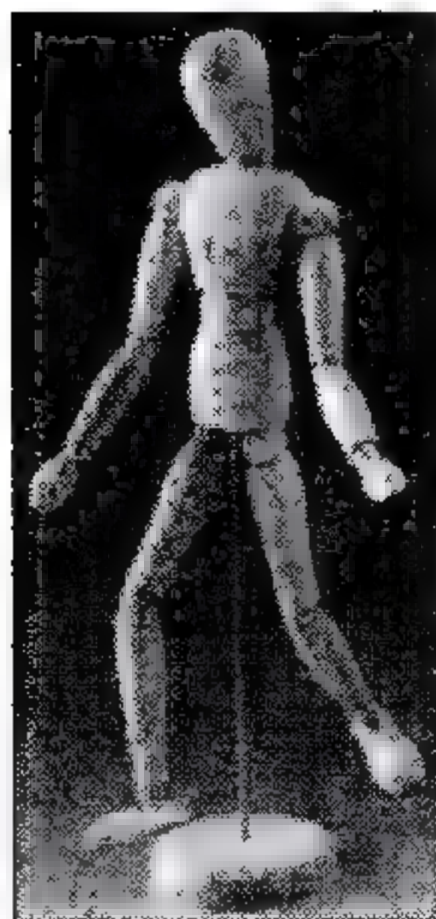
- AR-CC5455A \$19.95

Extension Bar

for ClipCompass 7 1/2"

Permits drawing circles up to 24" diameter and a second bar larger circles.

- AR-CCB1 \$11.75



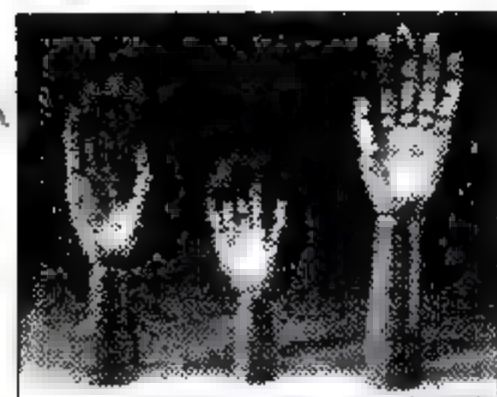
Wooden Mannequins

Great for modeling proportions and poses at any angle. Made from carved hardwood.

- AR-AA3045 4 5" Male \$7.95
- AR-CLY9020 12" Male \$19.95
- AR-CLY9019 12" Female \$19.95
- AR-CLY9042 20" Male \$29.95

• **12" Unisex Wooden Mannequin**
Human Adult figure mannequin with perfect proportions, adjustable joints for posing. Great for modeling proportions involving angles. Made from carved hardwood, 12" in height.

- AR-CW201 12" Model \$19.95



• Hand Mannequins

Life-like hardwood hand mannequins are fully articulated. Comes in three sizes: male, female and child.

- AR-HM3 14" Male Hand \$49.95
- AR-AA3212L Male Left Hand \$39.95
- AR-HM4 12" Female Hand \$46.95
- AR-HM5 9" Child Hand \$42.95



12" Horse Wooden Manikan
-AR033090410 \$99.00



12" Lizard Wooden Mannequin
-AR058090440 \$17.99



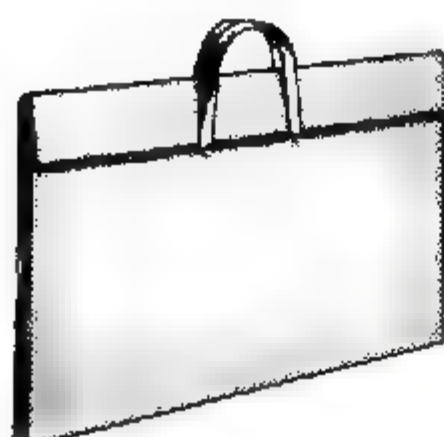
• PRESENTATION CASES (PORTFOLIO)

Spine mounted handle allows pages to hang properly to avoid wrinkling. Features 1" black superior quality rings (Does not snag pages). Includes 10 archival pages (#ZX).

- AR-S1-2171 17" x 14" \$81.50
- AR-S1-2241 24" x 18" \$132.93

Refill Pages for Presentation Case

- AR-ZX17 17" x 14" 10 pack \$23.95
- AR-ZX24 24" x 18" 10 pack \$45.95



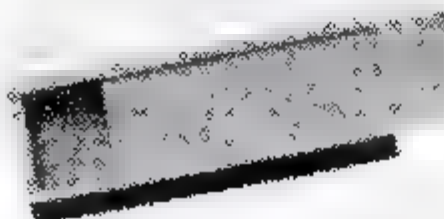
Pocket Portfolio
AR-FL419WH

Pocket Portfolio 14" x 20" \$10.50

Brush Box

This 12" by 4" by 1 1/2" sturdy wooden box protects your valuable brushes and pens.

- AR-YK23000 SRP \$7.95



- AR-HM3 14" Male Hand \$49.95
- AR-AA3212L Male Left Hand \$39.95
- AR-HM4 12" Female Hand \$46.95
- AR-HM5 9" Child Hand \$42.95

CAT MANIKIN 7" length
AR-AA12300 \$12.95

DOG MANIKIN 6 1/2" length
AR-AA12400 \$12.95

GIRAFFE MANIKIN 20" high
AR-TCE12531 \$139.95

ELEPHANT MANIKIN 16" length
AR-AA12801 \$159.95

• LIGHTWEIGHT SKETCH BOARDS

Made of strong, tempered masonite with cutout carry handle. Metal clips and rubber band (included) hold paper securely in place.

- AR-SB1819 18 1/2" X 19 1/2" \$9.95
- AR-SB2326 23 1/2" X 26" \$12.95



STORAGE BOXES

Sketch Pac 2-sided safe storing box 12 3/8" x 4 1/4" x 1 3/4"

- AR-6880AB \$12.95



TYRANNOSAURUS REX

MANIKIN 30" high
AR-AA12902 \$169.95

BRONTOSAURUS MANIKIN

28" length
AR-AA12901 \$129.95



• DISPLAY PORTFOLIOS ARTFOLIOS

24 pages of acid, pvc, and legnen safe art sleeves. Archival Safe

- AR-IA1212 Artfolio Book 11 x 17 w/ 24 shts \$15.95
(Holds Blue Line Comic Book Art Boards)
- AR-IA 1214 Artfolio book 14 x 17 w/ 24 shts \$25.95
(Holds most oversized art boards)
- AR-IA 128 Artfolio book 8 1/2 x 11 w/ 24 shts \$7.50



Blue Line Pro"tects" Mylar Sleeves and Backing Boards for Original Artwork Protection.

MYLAR SLEEVE Fits Standard Comic Book Art Boards (11 x 17)

MYLAR SLEEVE (12 1/2 X 18 1/2) 4 MIL. (Standard C.B. Board)

•MYLAR SLEEVE (12 1/2 X 18 1/2) 4 MIL. (Standard C.B. Board)

- AR-EG1218R-1 \$3.02

•10 Pack -

- AR-EG1218R-10 \$24.20

•50 Pack -

- AR-EG1218R-50 \$96.50

•10 Sets - MYLAR SLEEVE & BACKING BOARD

- AR-EG1218S-10 \$35.90

STANDARD Backing Board (Standard C.B. Boards) (11 x 17)

BACKING BOARD FOR AR-EG1218R 24 MIL. (fits 12 1/2 X 18 1/2)

(Standard C.B. Board)

•BACKING

- AR-EG1218HB-1 \$1.00

•10 Pack

- AR-EG1218HB-10 \$8.00

•50 Pack

- AR-EG1218HB-50 \$32.00

MYLAR SLEEVE Fits Double Page Comic Book Art Boards (17 x 22)

•MYLAR SLEEVE (18 1/2 X 24 1/2) 4 MIL. (Double page C.B. Board spread)

•MYLAR SLEEVE

- AR-EG1824R-1 \$6.00

•10 pack

- AR-EG1824R-10 \$48.00

•50 pack - MYLAR

- AR-EG1824R-50 \$192.00

•10 Sets - MYLAR SLEEVE & BACKING BOARD 42 MIL.

- AR-EG1824S-10 \$64.60

STANDARD Backing Board (Double page C.B. Board spread)

•BACKING BOARD FOR

- AR-EG1824HB-1 \$1.70

•10 pack

- AR-EG1824HB-10 \$13.60

•50 pack

- AR-EG1824HB-50 \$54.50

Go to www.bluelinepro.com for more sizes, information and pricing.

COMIC BOOK ORIGINAL ART SLEEVES

Protect your original Art Work

•Comic Book Original Art Sleeves

11 1/2" x 19" Polyethylene (3.0 mil.)

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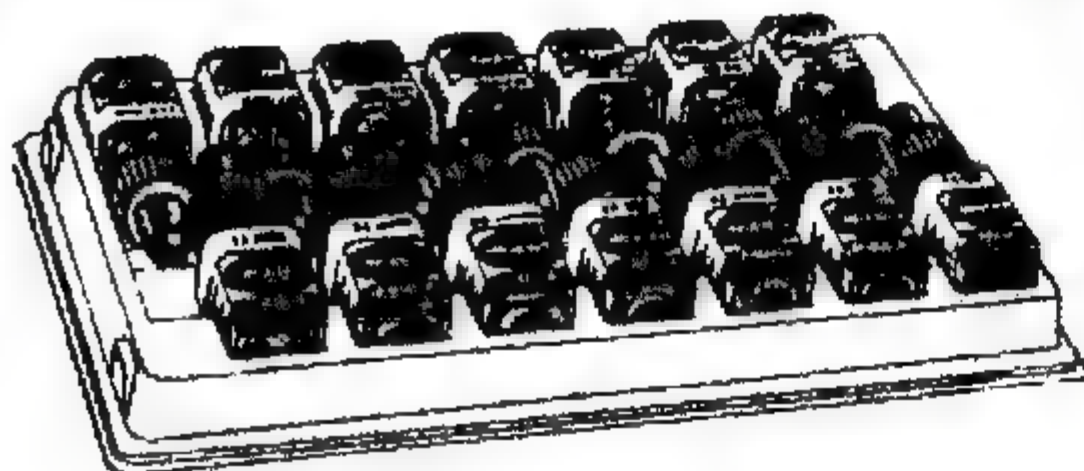
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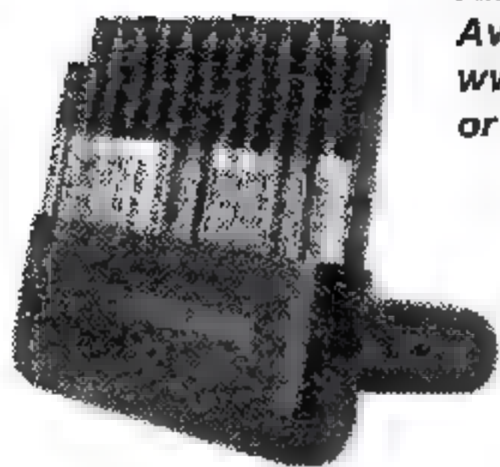
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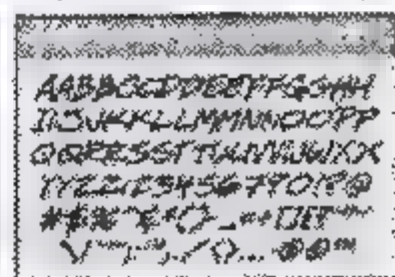
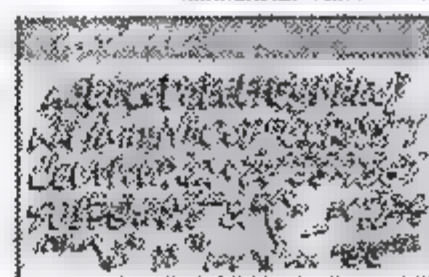
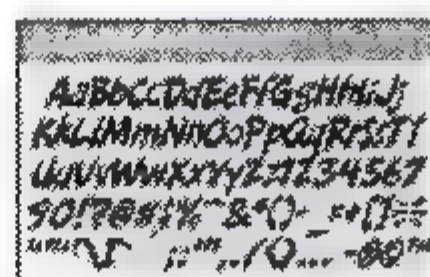
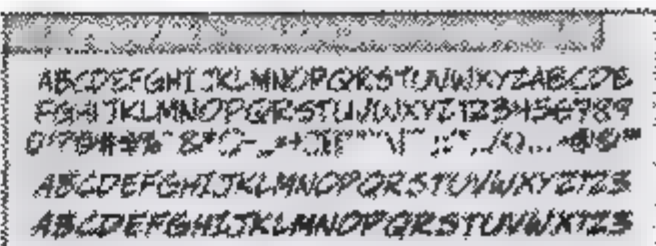
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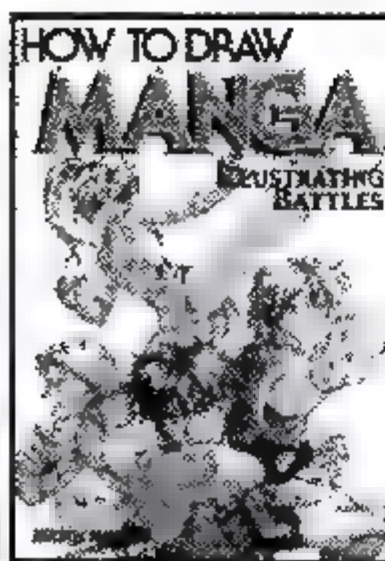
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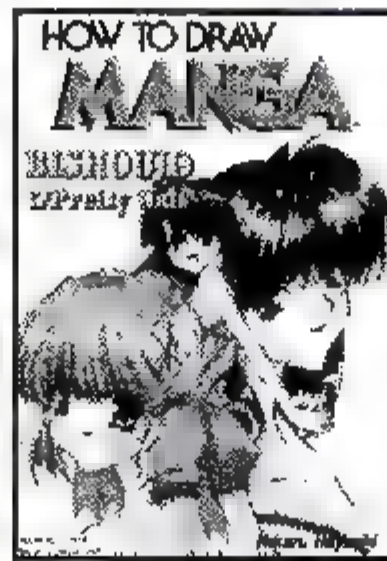
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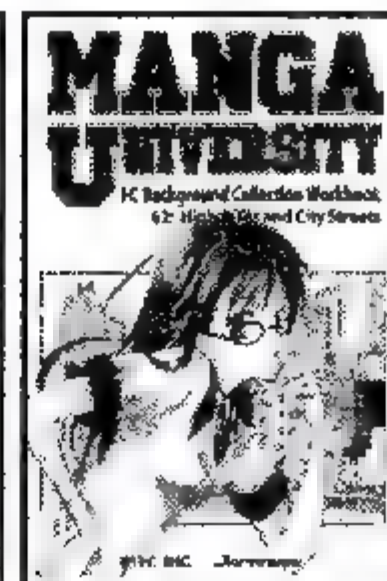
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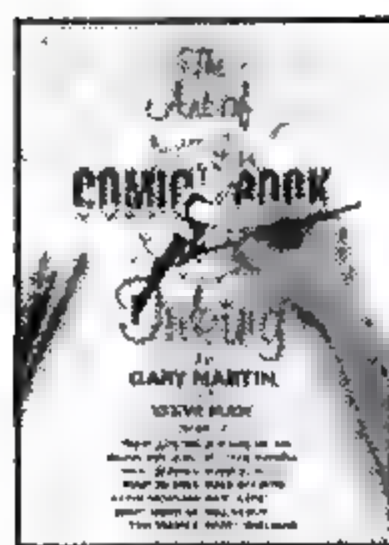
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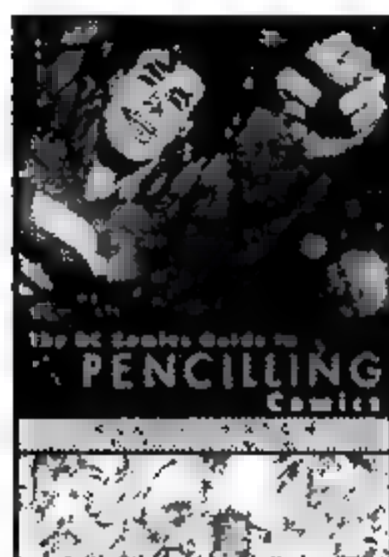
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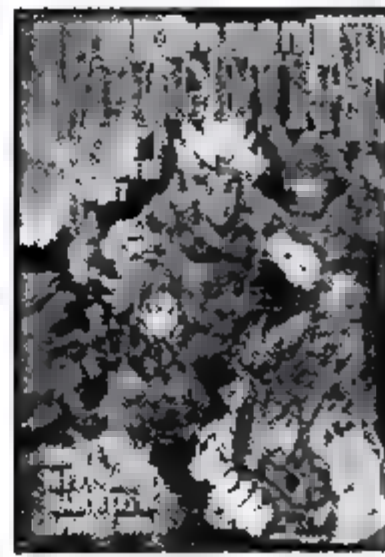
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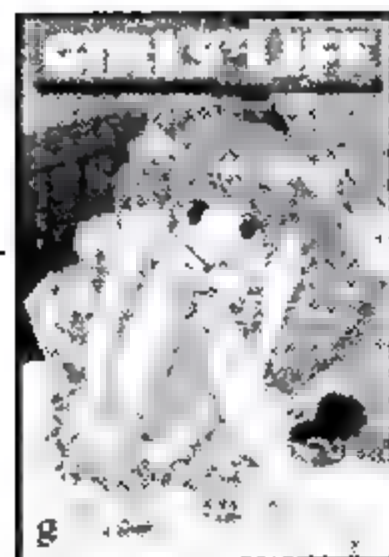
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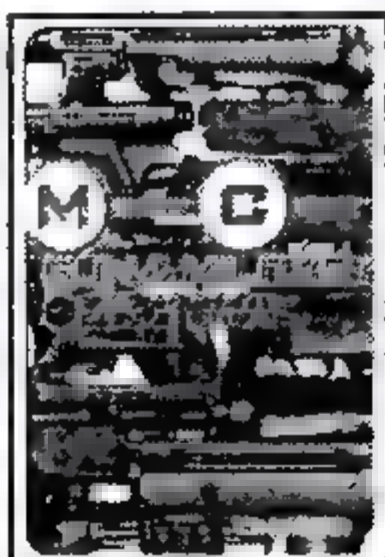
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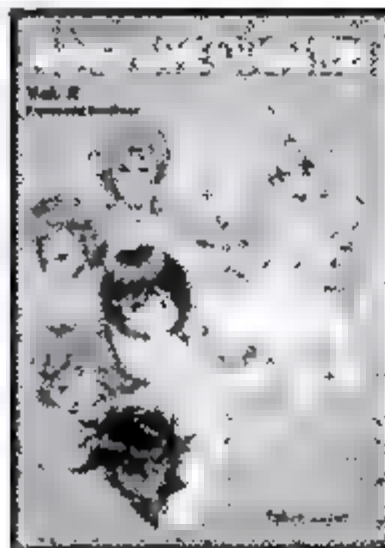
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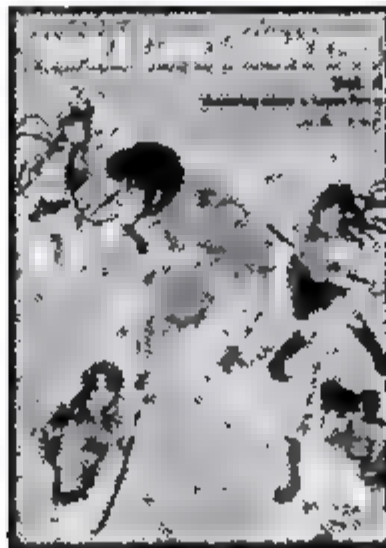
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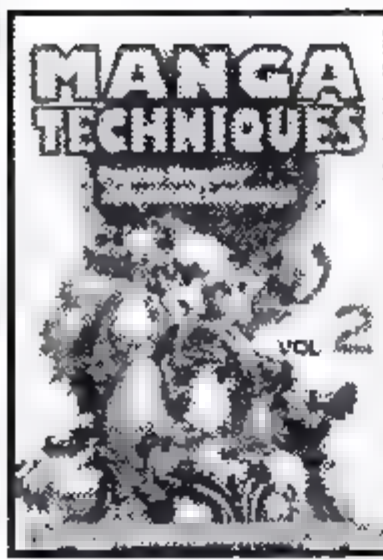


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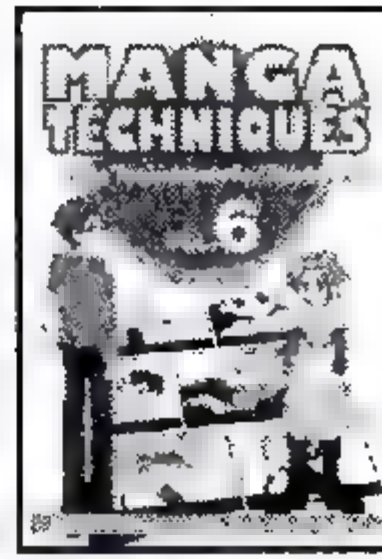
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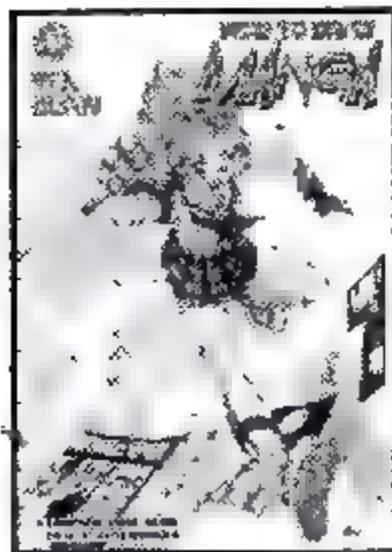
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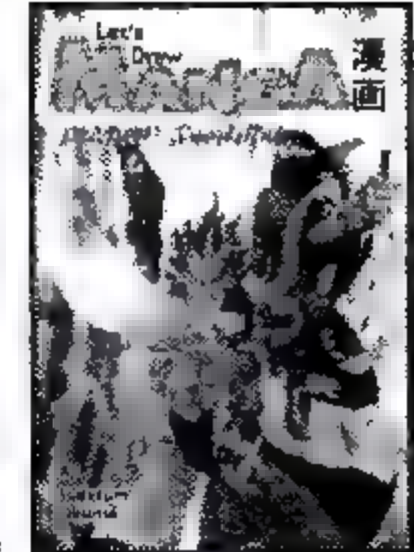
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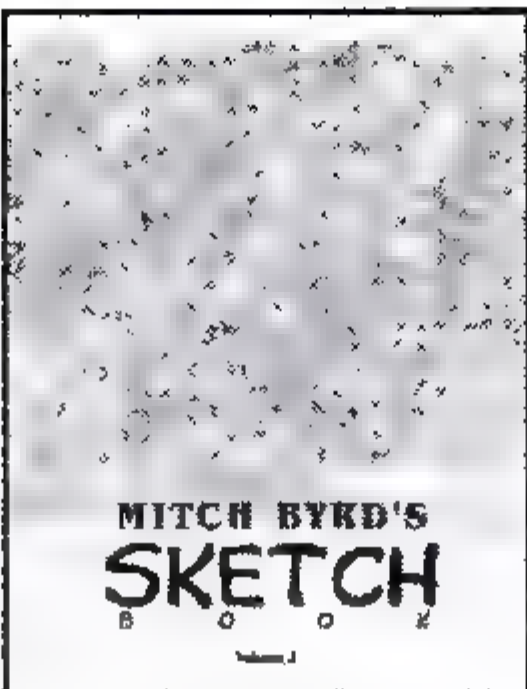
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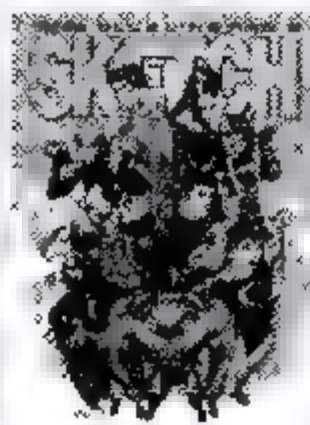
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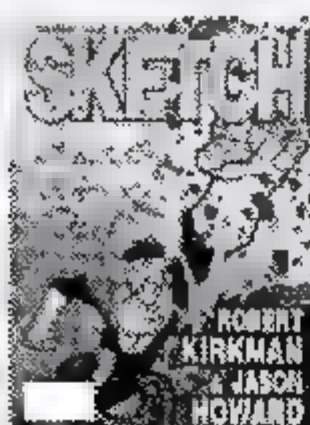
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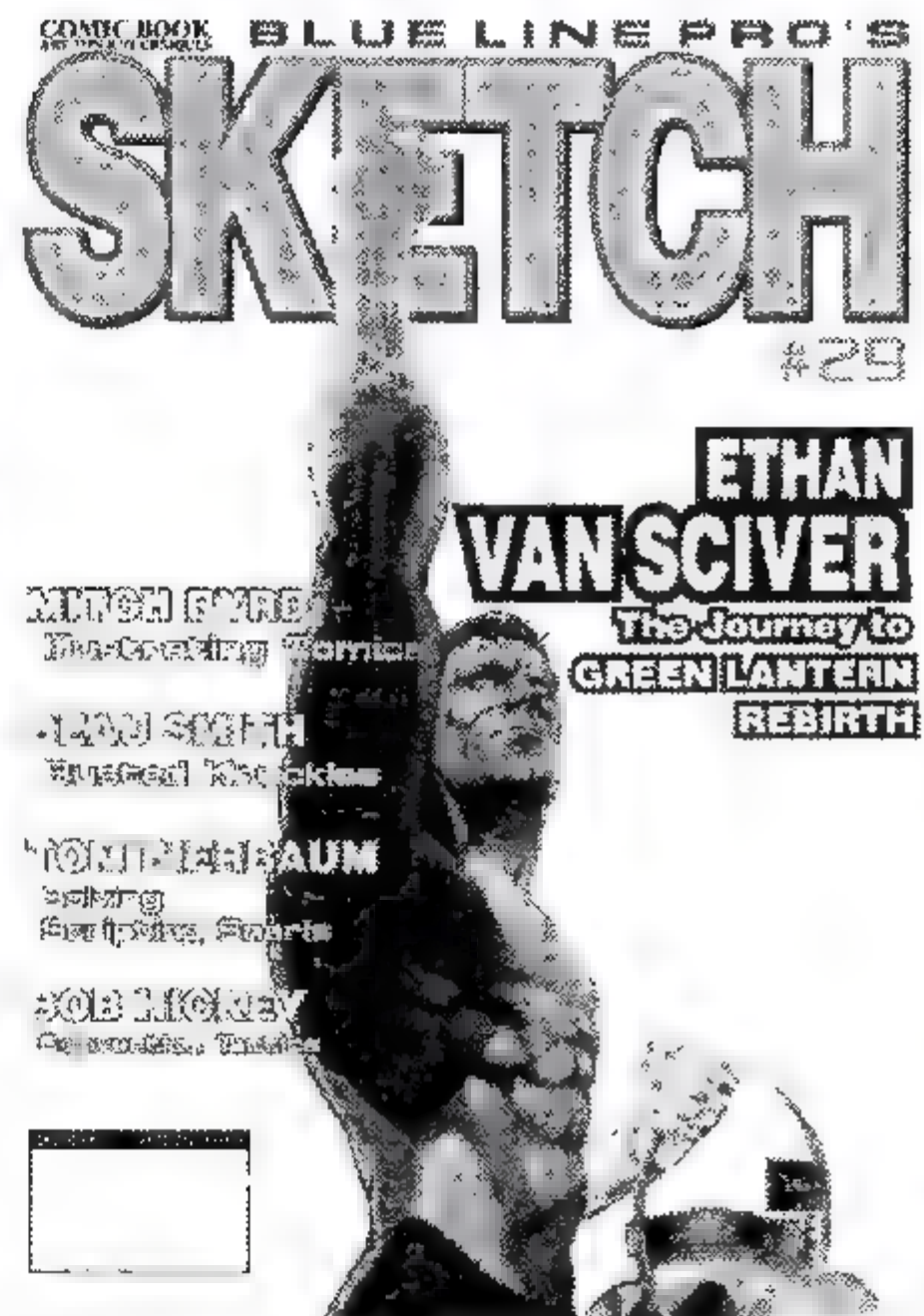
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Ward LeRocc

HOW TO PREP YOUR COMIC BOOK FOR PRINTING

Printing is not a science. You can never match what someone creates on a screen/monitor or prints out on a home printer. Both of these use different methods to create the color that you see or print. The printer uses CMYK, which stand for Cyan (light greenish blue), Magenta (purpleish red), Yellow and Black to print colors. The monitor uses RGB, which is red, green and blue to create all the colors that artists use to create their artwork. A home printer uses small inkjets to print the pages, which are very different than traditional printing.

What you give your printer determines what you will receive back and how much it will cost you.

When you're preparing your comic book there are some basic things you need to keep in mind.

FORMATS

Most printers will want your file either as a .tif or a high res .jpg. The reason is they need to place your pages into their program to be laid out for printing. Don't send a word doc or a acrobat file, these files won't work for most printers and will cost you more to have them re-work the files. Also there is no guarantee that a printer will have a certain font that you are using. This is the reason it's best to send a .tif that has been flattened.

NAMING FILES

Deliver the comic book pages titled such as Page 1 .tif or pg1.tif for page number one, page2.tif or pg2.tif for page number two. This seems simple but many times we will receive jobs that start number 1 with the cover and 2 with the inside cover. Page 1 should be named Page 1.

Covers should be named cover.tif or frontcover.tif, coverinside.tif or frontcoverinside.tif for the inside front cover. Back cover should be named backcover.tif and inside should be named backcoverinside.tif. Again this sounds simple but not everyone understands that it's easier to find your files by their name and not have to open every single file to find the covers.

SIZING YOUR PAGES

You should deliver each page exactly the size that you plan for it to be printed. If you allow the printer to modify the page or don't allow enough bleed around the page then the printer may have to add or modify the page. Print each page with crop marks to show where you expect the printer to trim each page.

BLEEDS AND TRIMS

Allowing for bleeds is very important if you expect to have a black border all around to a piece of artwork to be trimmed off.

Some printers ask for a 1/8 or 1/4 inch around. I suggest to add a 1/2 inch around. Something that is very important is to only add bleed to the three sides that are to be trimmed. **DO NOT ADD BLEED TO THE BINDERY SIDE.** The bindery side is the side that will be stapled or bound. Adding bleed to your bindery side of the page will push your page off center. If the printer has to remove bleed from that size you are giving control of where the page is to be trimmed over to them. Printing out pages with the trim marks is very important and adds the printer to see where each pages needs to be printed. This will also help you to see the page and to make sure you haven't bleed in the wrong place.

Keep all of your word balloons away from the trim edge. A printer may mistake a trimmed balloon as a special effect and believe that you want the balloon to be cut off. Printing proofs will help to see these mistakes.

SOLID COLOR AND FULL REVERSE.

Nine times out of ten you will be disappointed in what you receive back. It looks nice on the screen and that bubblejet prints one nice page, but to print 25, 50, 100 or 1,000's the colors will change because of the amount of ink applied to the page. Solid orange may turn redder or a solid black may have graying or lines running through the pages. This happens and to be honest unless you want to pay a lot more for printing its something that we have to live with.

To keep this from being notice a multicolored piece will always print nicer the one with lots of solids. A screened image will look nicer than a solid black with reverse type. And it's a fact that a reverse type is harder to read and that most readers won't spend much time reading that page.

Sold colors are possible but it works best if the printer prints a spot color and color matches the solid color. This is very expensive and only works if you are printing 10,000's or have a high price ticket item like a hard-cover graphic novel.

SCANNING

When you're getting your artwork ready to scan, if at all possible, scan from the original art. If you have to reduce your artwork to fit onto the scanner then be sure to check that you aren't losing line work or that the solids aren't getting light spots.

Bindery Edge No bleed
no trim

Trimmed

Trimmed



Trimmed

The comic book page above is page 1 so it's named pg1.tif. This page is on the right hand-side and bleeds off the top, bottom and right-side. So you will notice that the top, bottom and right-side have larger borders. The left-side doesn't since it's not being trimmed.

If you have your art in the computer to scan but don't know how to get it into a certain format, don't print it out and rescan the artwork. There is no way that the scanner will make an exact duplicate of the original. This is called a "second generation" and the artist will be disappointed with the output. Call the printer and see if they can help you to convert the file in the computer into a file that they need to do the printing.

Have I scared you away?

If you have never printed don't expect the exact reproduction of your files. It's not possible. Most printers will work very hard to match as closely as possible to your print outs.

As you print more work you will begin to learn what dot gain is and how to adjust your design to a certain color to get the "real" color that you want.

Ward LeRoc

Review:

Easy Backgrounds

DIGITAL SCREENTONES

CD COLLECTION 1

Antarctic Press

Most of the Screen Tone files are used with an image-editing program much like PhotoShop or CorelPhoto. You start with a drawn image, take the files and place them into the page digitally on top of line-art, then cut away white space in a fashion similar to traditional screentone sheets. Or you can put flat greys onto the page first, and then paste these files into that grey space. Experiment and see which method works for you.



The following are some of the items included on the CD Collection:

Screen Tones: 300 Pixels Per Inch / 400 Pixels Per Inch When working on pages intended for print, there are two file sizes that will commonly be used: 300 Pixels Per Inch, and 400 Pixels Per Inch. There are a number of minor differences between the two file sizes, but the key advantages to each are that 300 uses less memory, while 400 allows more minute details. Either size is suitable for printing, so it's mostly personal preference. But because of the common difference, all the files I have included are in both 300 and 400 Pixels Per Inch. (Note if you compare the same files between the two folders, they are NOT the exactly the same. The different print sizes mean that different-sized dots and textures are required for either size. For this reason, you can try using a 400 screentone on a 300 page to get different results.)

DOTS PER INCH: Within both the 300 and 400 *Pixels Per Inch* folders are several folders with dots per inch. This is mostly a matter of variety, as different dot sizes create different results and visual effects. Each folder contains 116 different screentones, including flat greys, beams of light, chrome, circles, shadows, diamonds, gradations of light, and shadows. Just find designs you like and intend to use, then experiment between the different *Dots Per Inch* sizes to see what you like **best**. Again, it's all a matter of personal preference!

LINE PATTERNS: Sometimes you may not want to use dot patterns, and prefer some kind of variety. That's when *line patterns* can come into play. This is just another bit of variety to play with just to give it some extra distinct style. **CLOUDS:** Clouds are tricky things to create, so they've included a variety of them here that you can drop into backgrounds to create instant skies. A useful time and effort saver!

PRACTICE: As the folder title indicates, this section is for *practice*. They've included a bunch of detailed line-art images that you can practice your rendering on. There are four folders in here.

Addition Folders...Tones they use Exactly what the folder indicates, these are the three tones they use most often when working on books. They've found that these three have a good deal of variety in tone and dot pattern, and print well.

Lineart With these files, you can practice your ziptoning from scratch. **Toned pages**

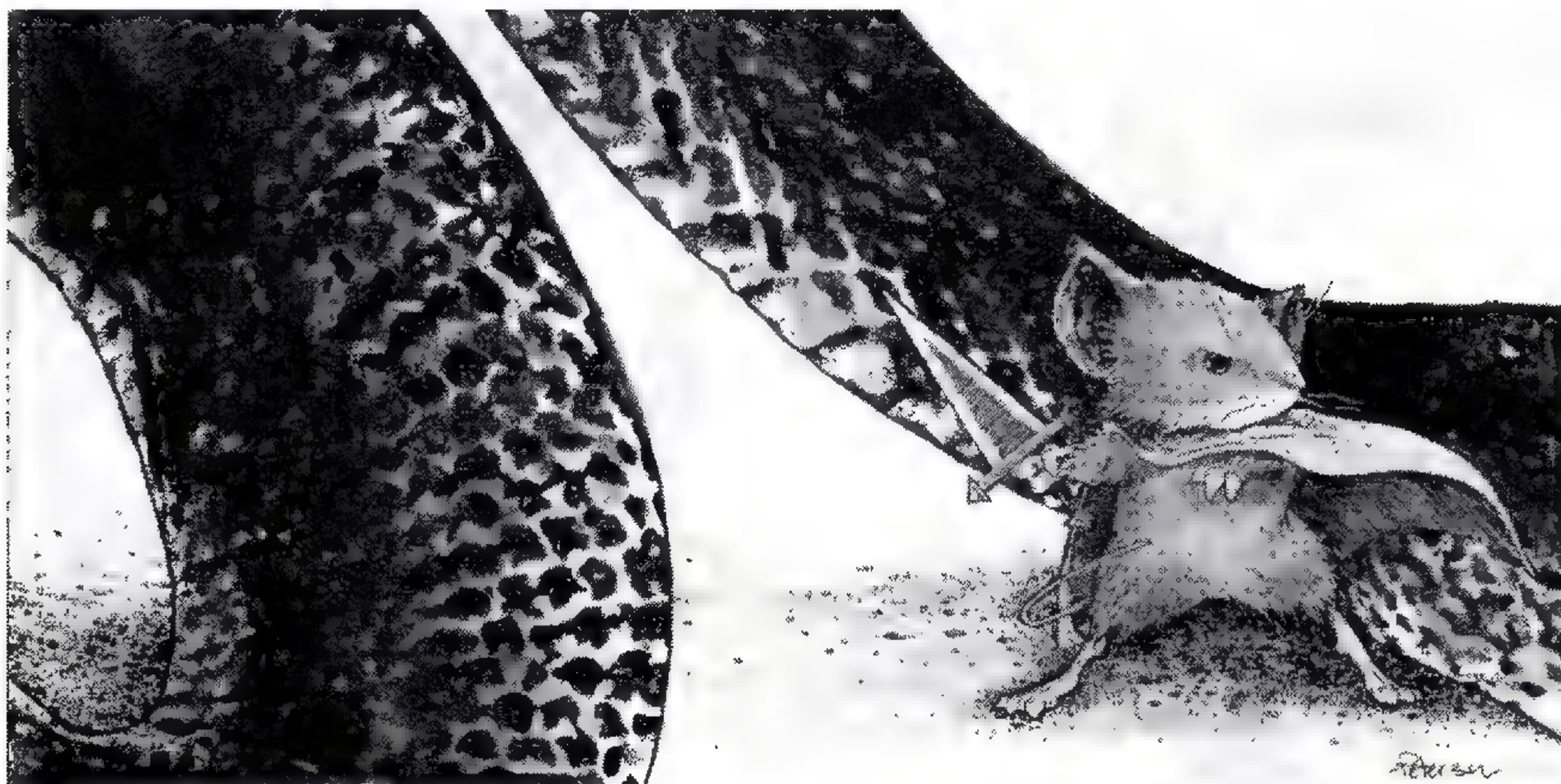
Here, greys have already been placed in appropriate places to indicate shading, so you can practice dropping in various screentone files and see what you like. **Screentoned pages.**

These are pages with screentones dropped into the grey areas. You can use these pages to test your printer, or to judge how files look on your computer screen.

Parts of this information were taken from the Digital Screentone CD by Robby Bevard and Antarctic Press.

Conventions As Promotions

By Bob Hickey



ORIGINAL ARTWORK

I recently attended the fall Motor City Convention held at the new Rock Financial Showplace convention center. It's a beautiful facility that I'm looking forward to returning to next spring. The reason I mention this is that I came across a creator who had created a book called **MOUSE GUARD**. His name is **David Peterson** and his style of illustrating has a *magical* feel. His book is done in the format of a children's book as far as size and shape but it's for everyone.

At the Motor City show last spring, I had picked up his book and noticed that David was selling his original artwork. He had the original cover for a very, very reasonable price. Now, I didn't know if this book was going to continue, but I had an instant attraction for it. So *much* so, that I was considering contacting David myself about publishing it but, darn it, was beaten to the punch by another publisher. I did, however, buy the original cover art for his first book.

Needless to say, David now regrets selling his original and wishes that he still had it for the new publisher.

What I'm getting at is that if you are going to sell your original artwork, make very sure that you have it **saved** several ways...such as the following:

Digital

Be sure to have several copies of your artwork scanned at least 400, if not 600, dpi. You can always downsize the artwork to lower dpi without affecting them. Make sure the scans are at its original size or larger.

Print / Copies

With today's color printer technology you can make copies that almost look exactly like the origi

nal. Have several copies saved in different locations. You never know when a water pipe may burst.

Don't Sell

No matter how tempting it is to make additional money, unless you have your artwork saved digitally and/or copied, don't sell it. I don't know about you, but I hate having to do something over. It's boring, uncreative and unnecessary. Keep your original until you can get it saved.

Now, I don't know if David has this cover saved digitally or copies printed. I hope he does, but if not, he can drop me a line and I'll set something up.

Just remember: it isn't always so easy to get a copy of something that you have sold. Many times it's downright impossible.

Convention Sketches

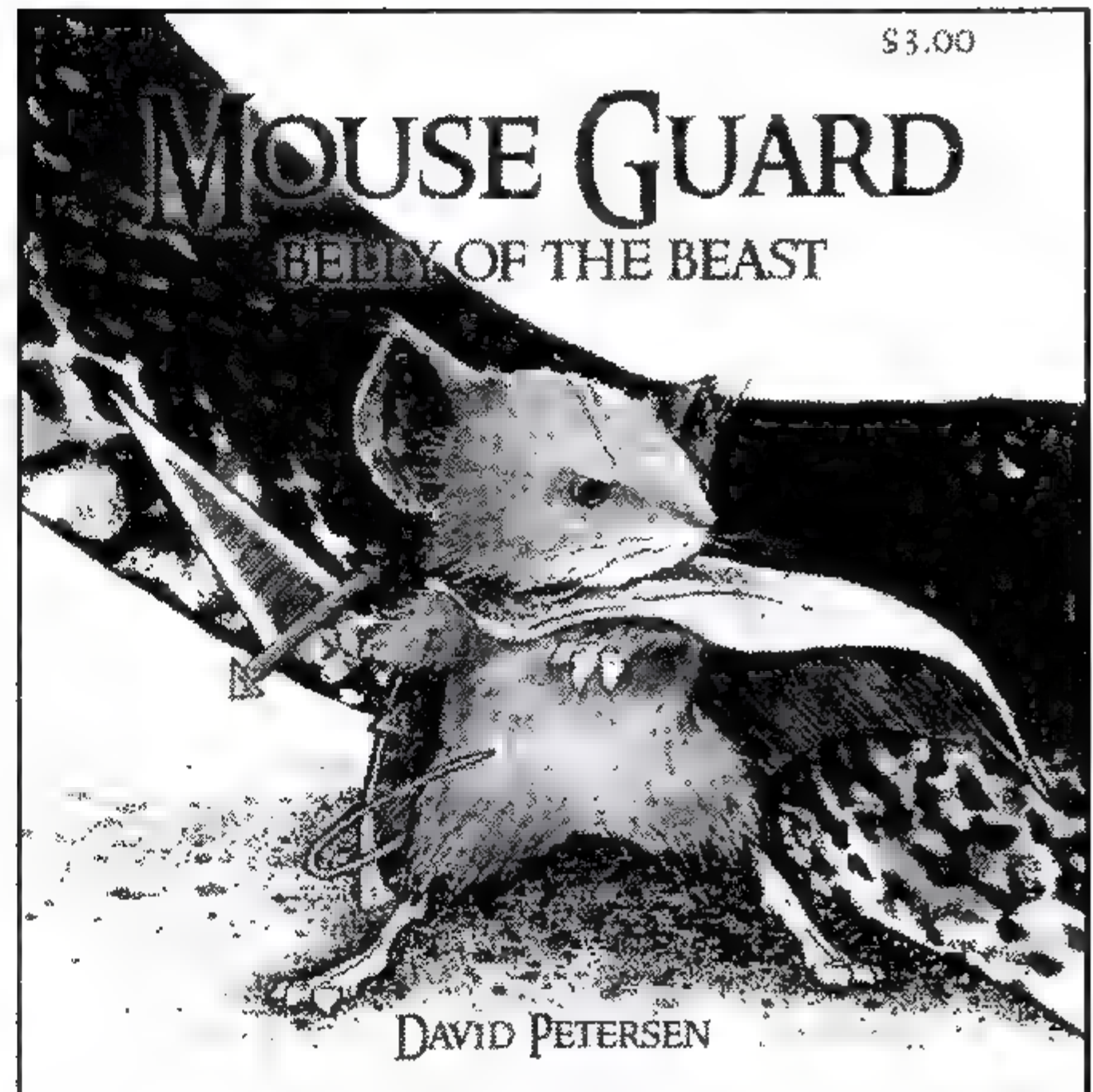
There are a growing number of original artwork collectors going to shows and conventions (or buying off the internet) who want to own an original piece of artwork.

Many artists do *convention sketches* at cons to make additional income. These sketches are fairly loose and are given as much time as the artist has to do his entire request list.

(As you get more known in the industry, your requests for convention sketches will get larger.)

You can pre-draw your most requested illustration before you go to the convention and have them ready to sell. This way you aren't spending all your time illustrating and you get to talk to your fans.

Many of the collectors will want to purchase something more finished. This is when you move into *commission drawings*. The commission drawing is pretty much what you would turn into a publisher. The good part is that you would request more money for a commission drawing than a convention sketch. Sometimes *ten times* more.



A new item that I saw a lot of this year was the sketch trading card. The sketch trading card offers the artist an area to do a quick small illustration that doesn't take a lot of time and can sell anywhere from \$10.00 and up. The collector can save them in a binder or in hard plastic holders that don't cost much.

So, the collector is getting an original piece of artwork and the artist isn't spending a ton of time on one piece. Also, you'll usually find that a collector will request several different sketch cards, thus adding more sales, generating more money...and so on....

To wrap this up ...

Selling original artwork can add additional income to your pocket, but before you sell something that you believe you may need again either for "print" or an "art show", have copies made in several different formats.

Bob

ONE OF THE MOST REQUESTED BOOKS OF THE YEAR!

**THE MUCH ANTICIPATED
FOLLOW UP TO
MITCH BYRD'S FIRST
HOW-TO-BOOK
NOTES TO DRAW FROM**

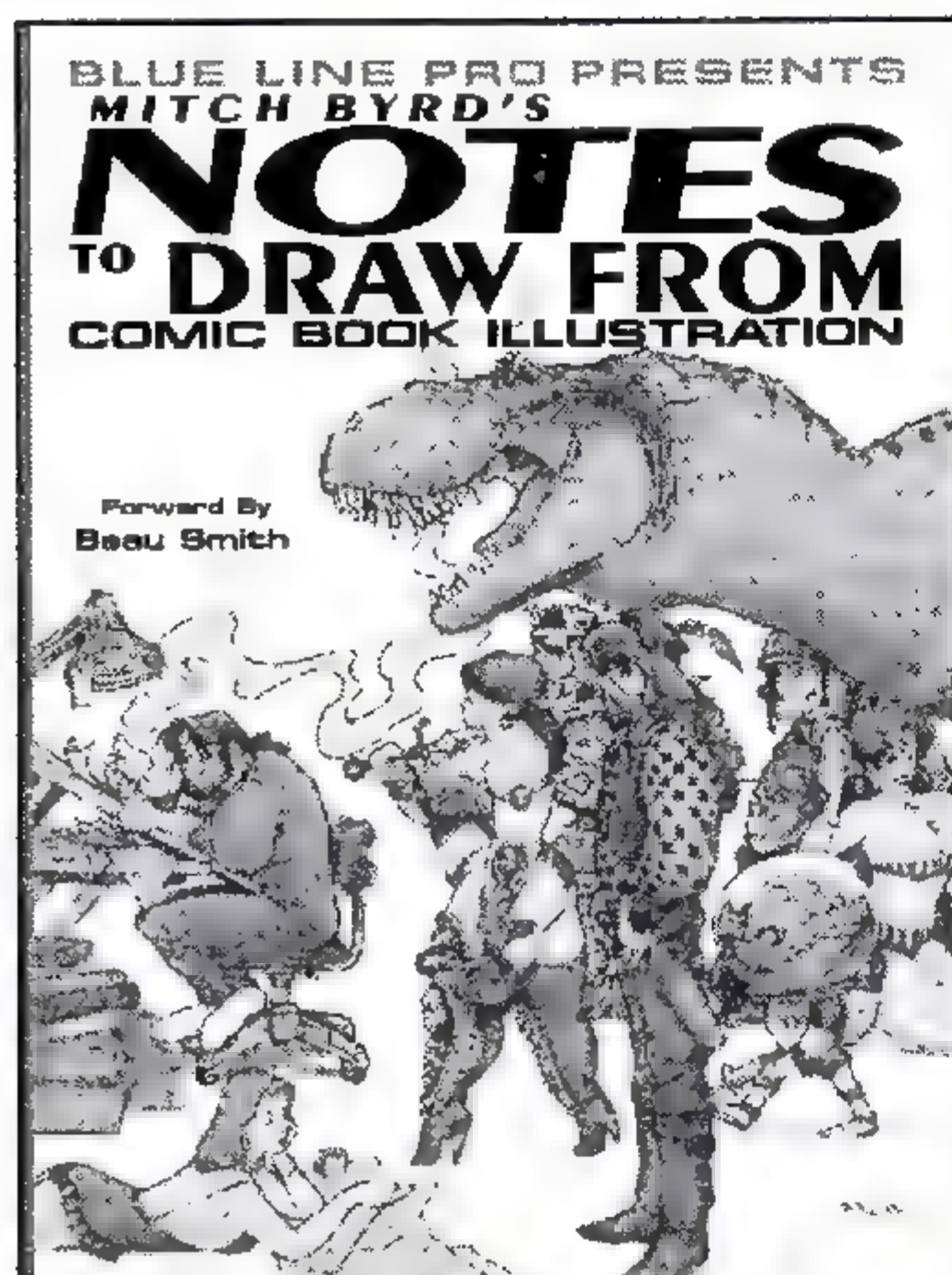
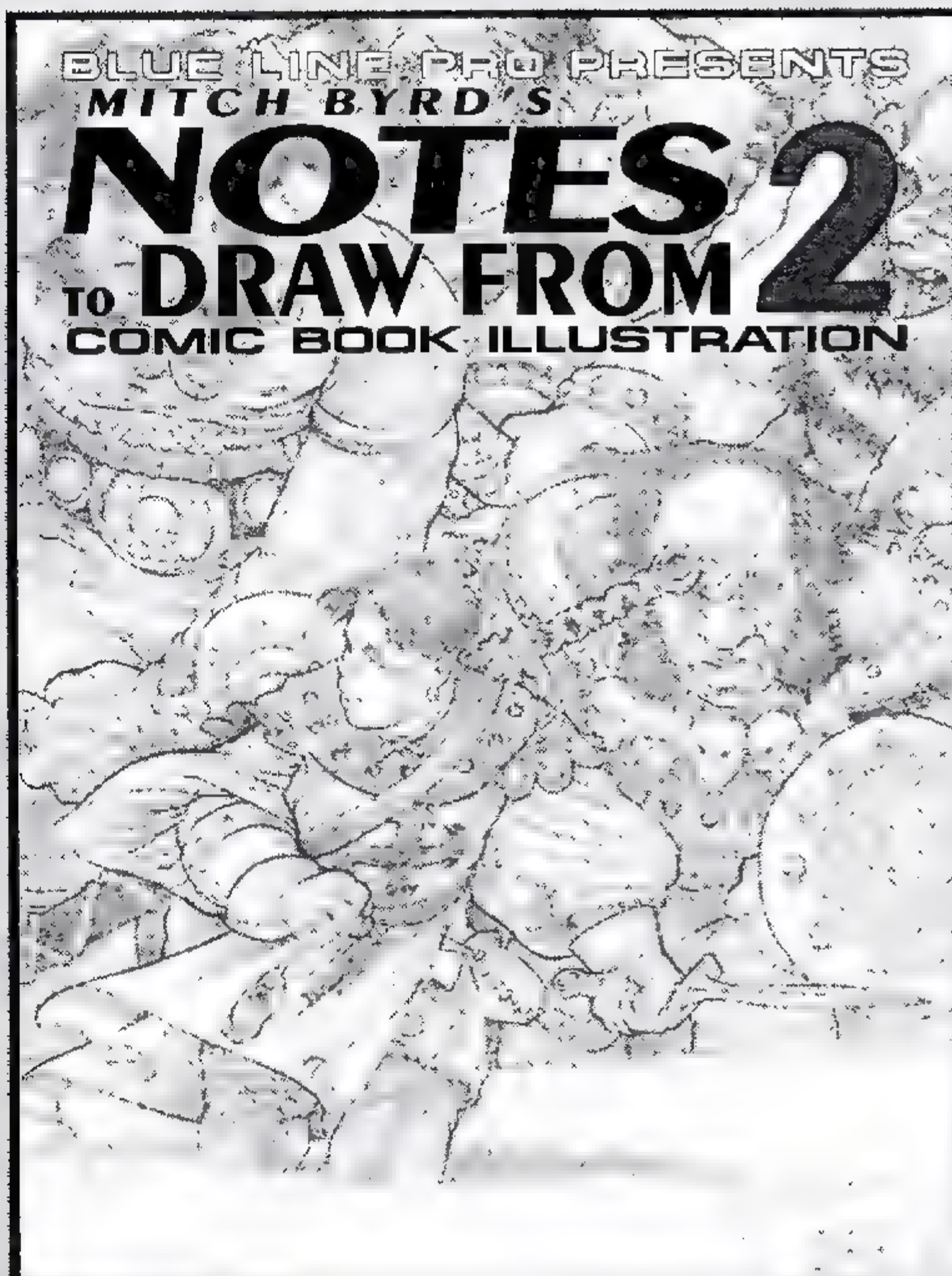
Filled with pages of illustration
by one of comic books
finest illustrators.

*"Mitch Byrd has woven his
magic again!"*

Bill Love

GRAPHIC NOVEL SCENE

**MITCH BYRD'S
NOTES TO DRAW FROM 2
COMIC BOOK ILLUSTRATION
Item # BL
\$19.95**



BACK-IN-PRINT

THE FIRST EDITION OF MITCH BYRD'S NOTES TO DRAW FROM
COMIC BOOK ILLUSTRATION

THE COMIC BOOK INDUSTRIES MOST REQUESTED HOW-
TO-BOOK WILL BE BACK IN PRINT!

Byrd Mitch's incredible charming artwork comes to life with
this ultimate handbook on illustrating comic concepts.
NOTES TO DRAW FROM: COMIC BOOK ILLUSTRATION
inspired by Mitch's years of professional work and columns
in Sketch Magazine, displays the processes and important
ideas central to comics such as page layout/composition,
character design, perspective, and much more. All this is
achieved with complete and precise narratives
complimenting step-by-step visuals that combine to paint a
full understanding of comic drawing concepts. 104 pages
Item # BL3010
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FOR MORE INFORMATION CONTACT BLUE LINE PRO AT 859-282-0096 OR WWW.BLUELINEPRO.COM

Short Rounds

by Mitch Byrd

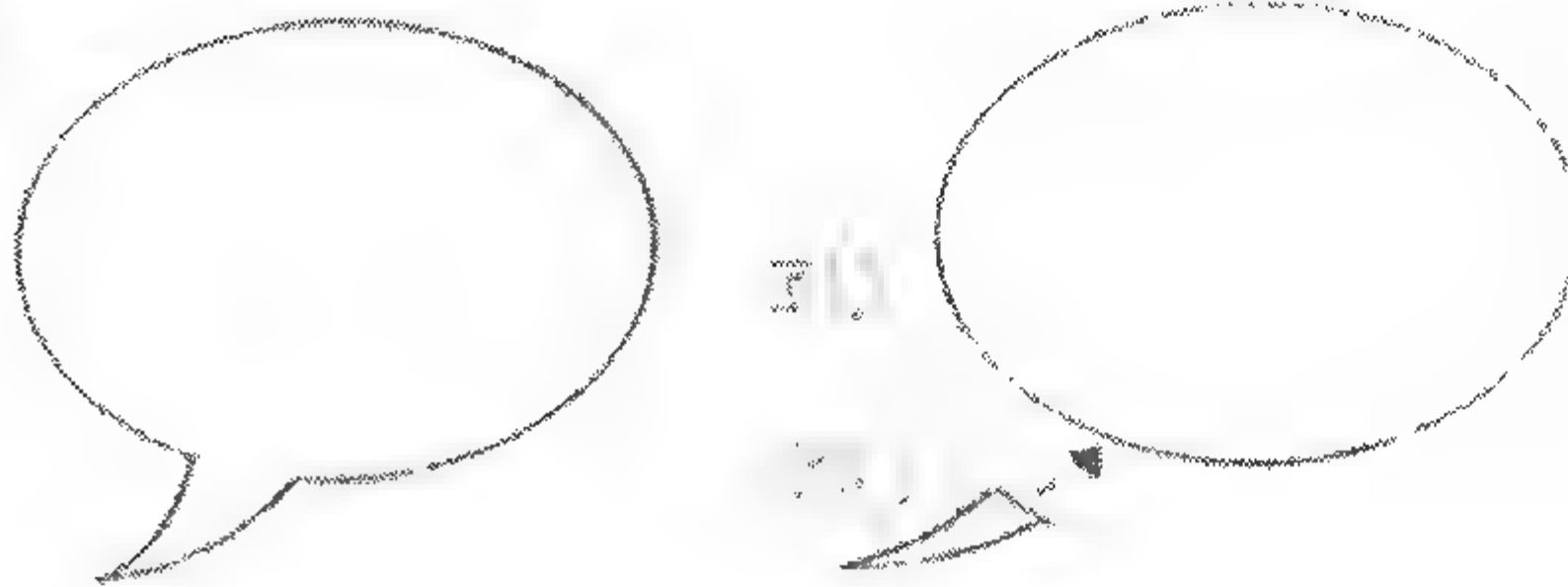
WORD UP

Comic Books aren't always about the visual. Often words are just as important in a panel, if not more so. Characters need to deliver dialogue and omni-present narrative is always in the wings somewhere.

Dialogue refers to the spoken words that characters use to interact with each other. This helps to make each character unique and move the story along.

Basic storytelling.

But in comics' characters move about and interact you're. If your going to give them lines you have to develop ways of directing particular lines to different characters.



The industry standard (A) is to simply draw an oval which contains the words, and attached to the oval is a half crescent shape (B) which functions as an arrow which points to the character who has spoken that particular bit of dialogue. And generally pointing toward the characters mouth or head. Speaking, right!?

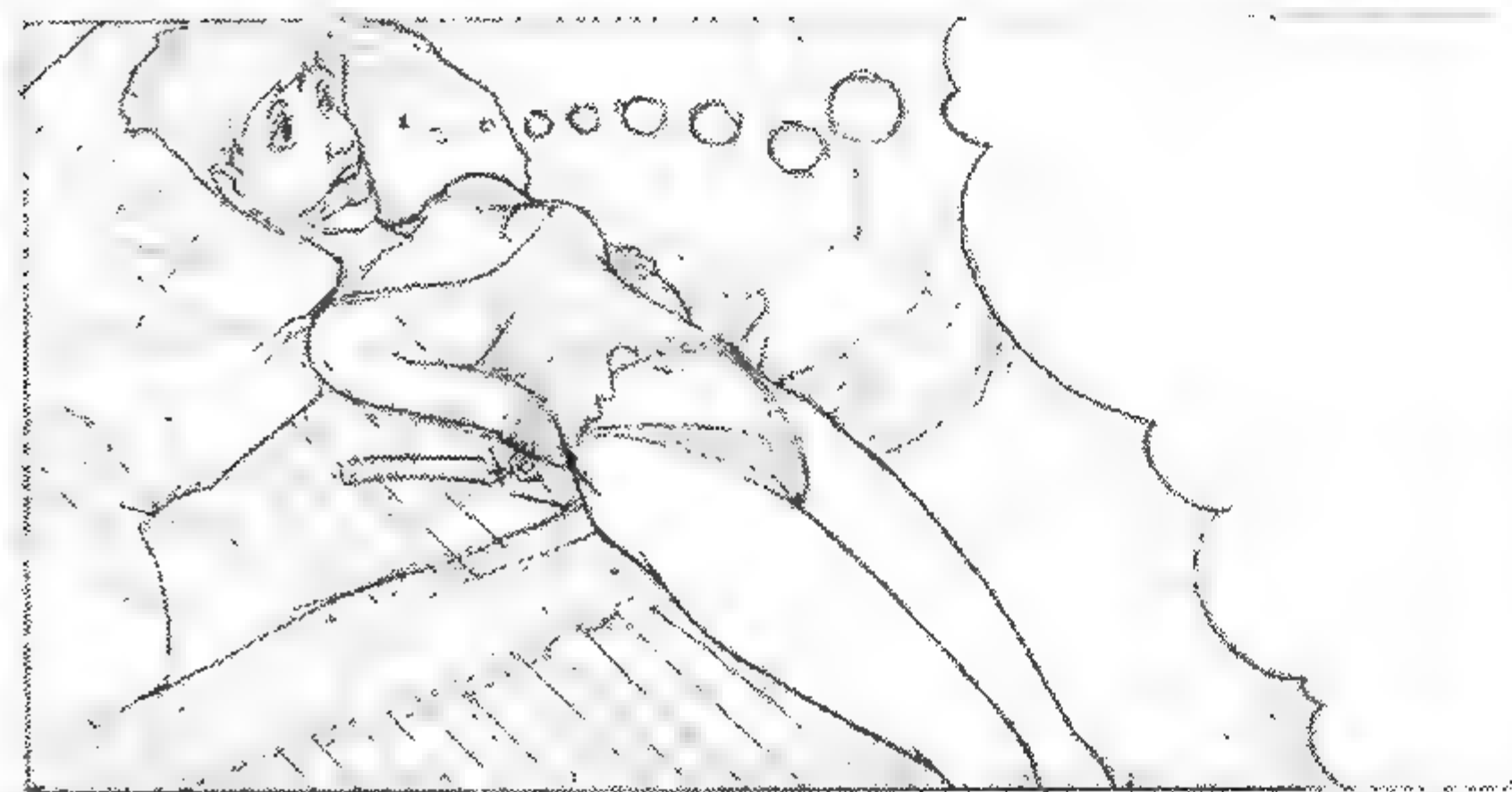




When you want to show a character thinking something similar to a word balloon is used. A thought balloon. I think it's called a thought balloon though it looks more like a thought cloud.

Like the word balloon it is a distinct graphic shape that will contain dialogue the character delivers to his or herself. (C)

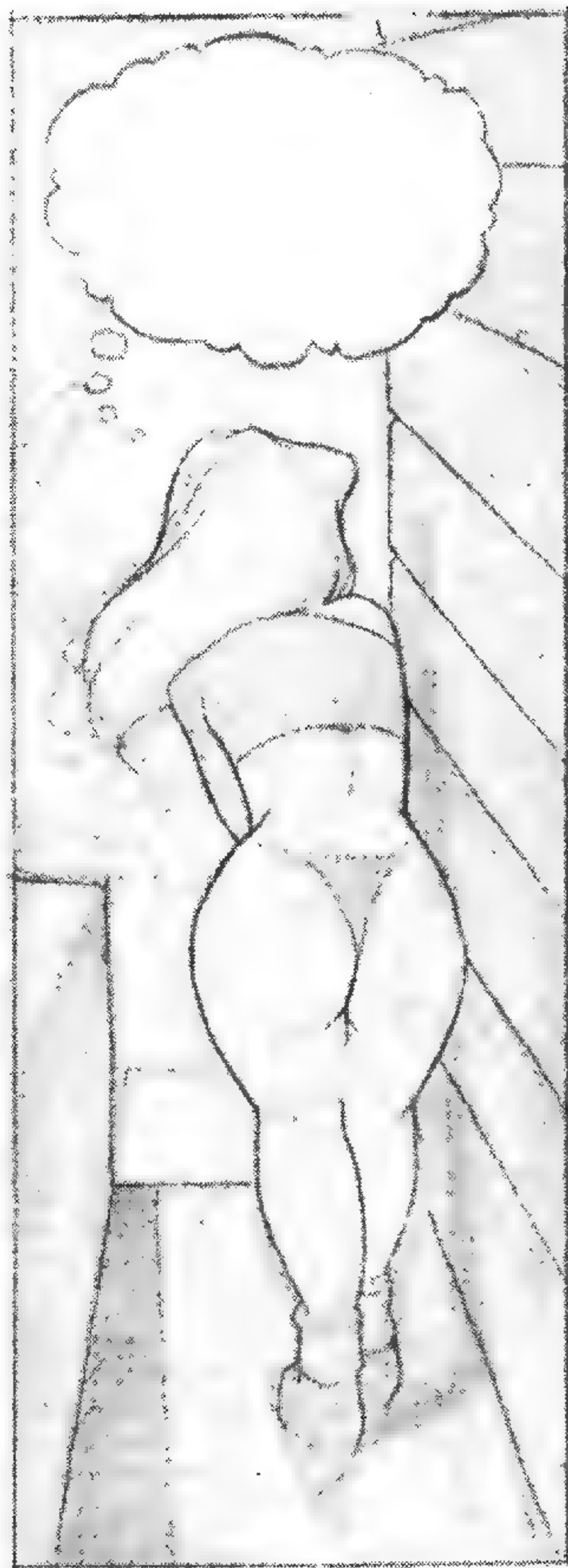
Instead of an arrow crescent pointing to the character from the cloud a series of smaller spaced circles in line direct the thought dialogue to particular characters. (D)



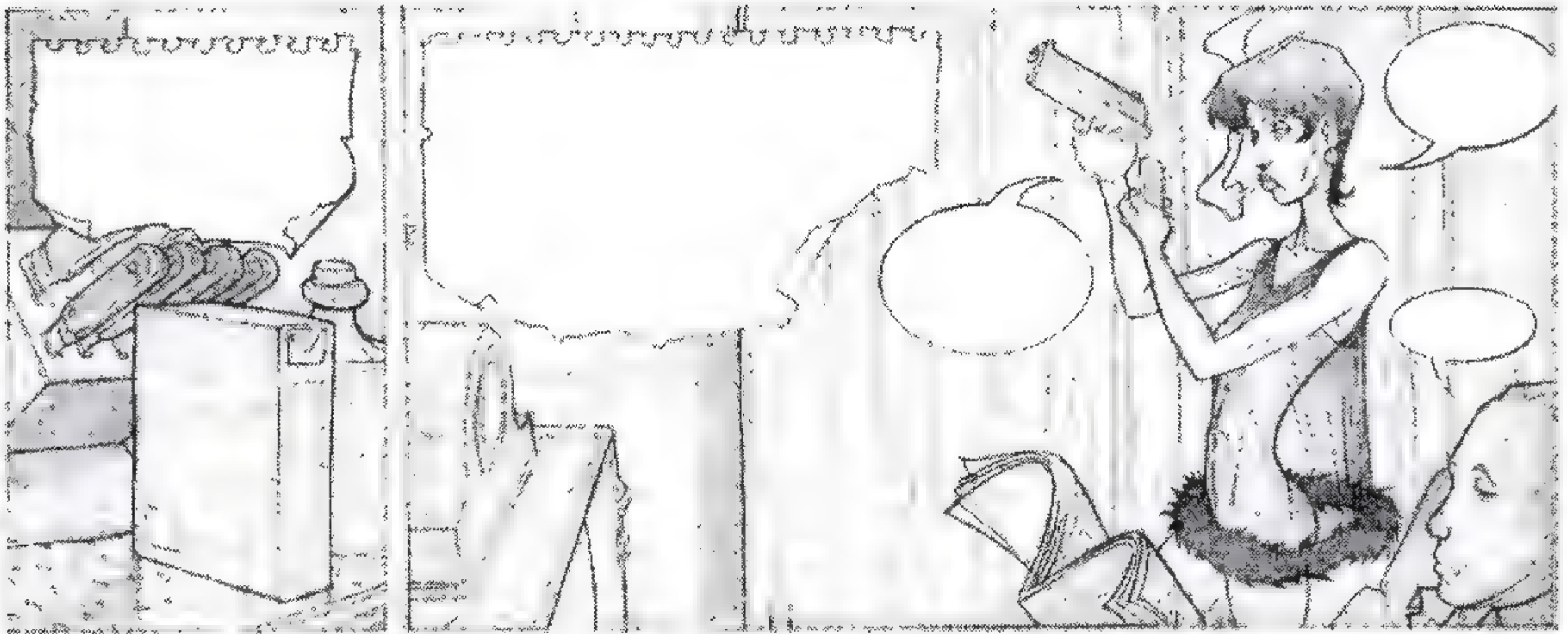
Word and thought balloons don't have to be contained within the border of the panel, you can draw them up to the edge of the panel. You can even draw them as large as a panel itself, just as long as it's graphically distinctive enough to contrast with the characters and setting.

Apparently our heroine has a lot to think about.

Captions are simply rectangular shapes that contain the dialogue of the storyteller, whether that would be an omni-present force describing the tale in an objective fashion or from one or more of the characters within the story speaking from their perspective.

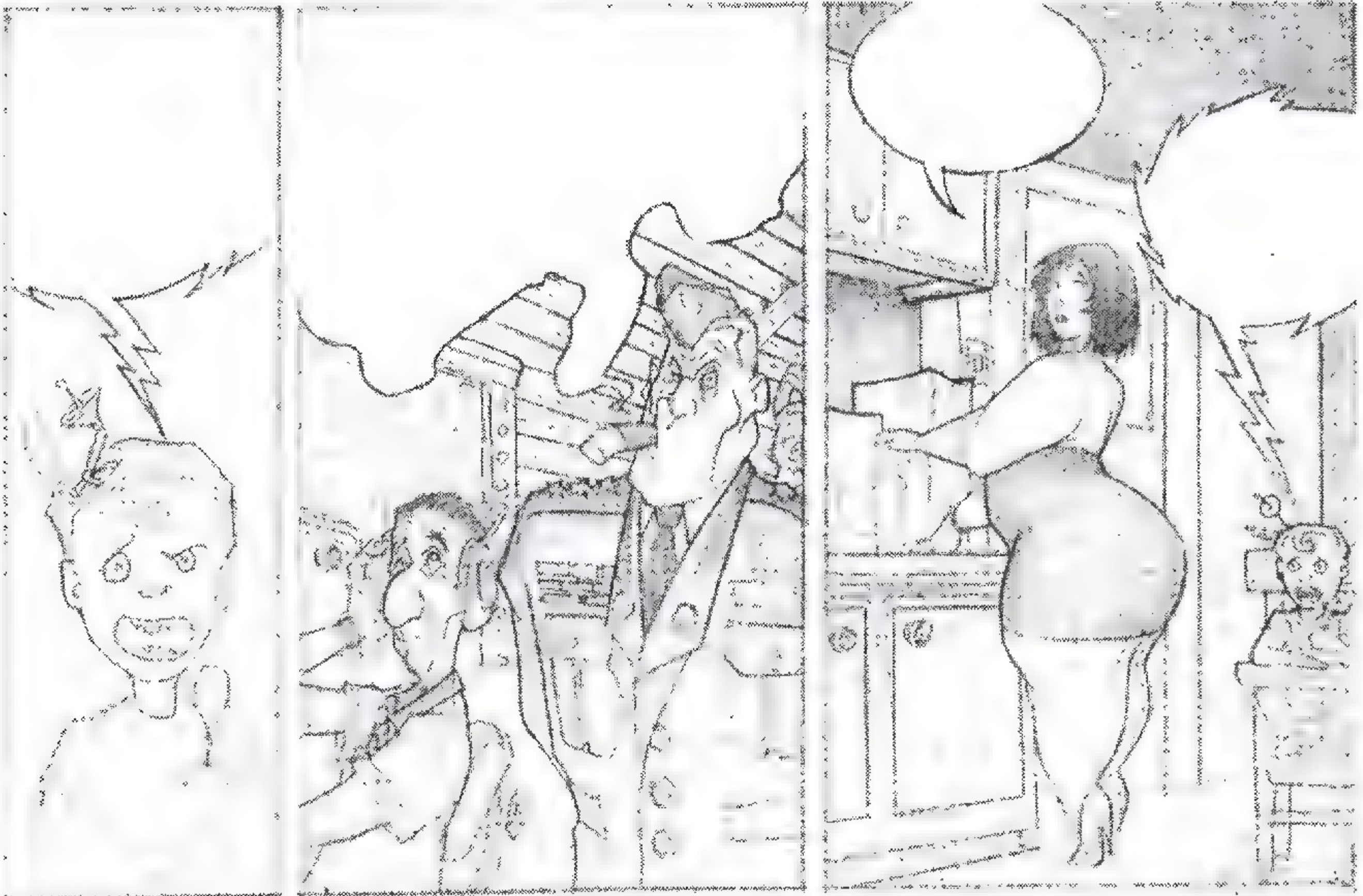


Generally omni present objectivity is delivered to the reader in a simple rectangle as in this drawing. Looks like the jungle girl has trouble, enough without making the caption hard to read.



Captions from the character's perspective are often drawn in as simple rectangles as well, but you can also make those captions distinctive to reflect the mood or function of the dialogue.

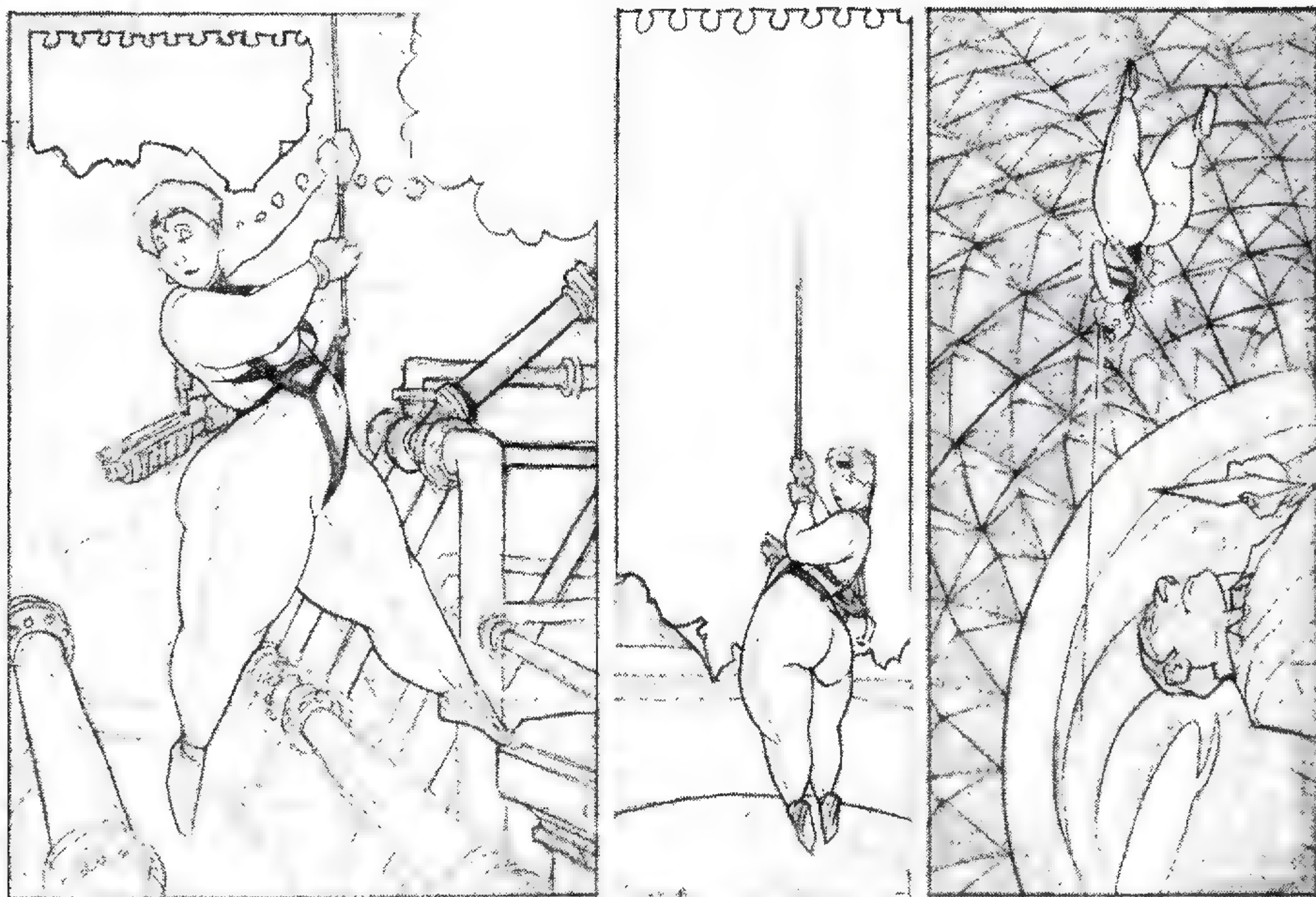
In the example, what if our heroine was really a spy writing a report on her activities? The captions could be drawn as a note book paper which has it's own look that the reader can easily recognize as notebook paper and is still distinctive enough graphically to contrast with the characters and setting. Something that can be done but doesn't has to be.



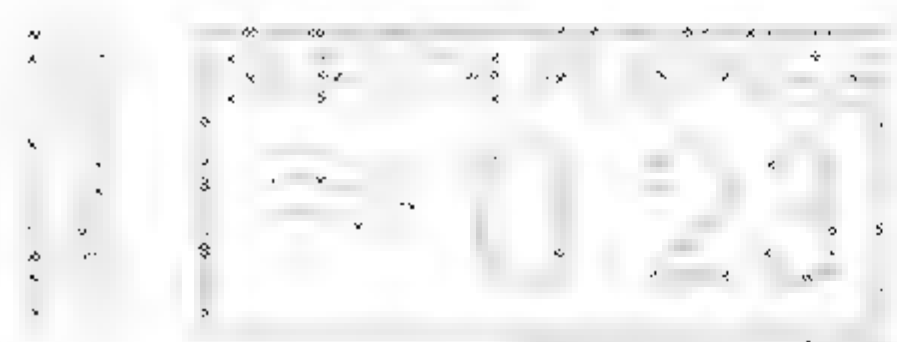
Word balloons can also be distinctive to different characters but sometimes when you start doing that you feel the need to distinguish balloons for all the characters, and if a lot of folks are talking then you can run out of different ways to draw those balloons. So smokey balloons, electric ones or whatever you can think of should be saved for extreme voices or emotions.



When drawing the panel remember, leave space for the dialouge. Whether that be balloons or captions. I know that goes without saying, but if you don't say it you're later asked "Why didn't you say so?"



Be creative with balloons and captions when you think it can help the story, but if you feel simple ovals and rectangles are less distracting from the action then keep it simple. Just move the story along.



Letters Forum

All letters received will be considered for publication. Letters published will be done so as received in regards to spelling, punctuation, etc. However, letters may be edited for length, language, and/or other considerations. All letters should be signed by the writer, as well as including the writer's legibly printed name, address and contact numbers (phone, fax, e-mail). Opinions expressed are those of their respective letter writers, and not necessarily shared by Blue Line. While open as a critical forum, it is Blue Line's hope and intention that correspondence maintain constructive and positive elements of criticism. Simple name calling, rumor mongering, and/or maliciousness is not of interest. Unless our editor does it.

Please send your e-mail missives to sketchletters@bluelinepro.com. With all letters, please state clearly if you wish to have your address in print. We look forward to hearing from you.

Hey there, Sketchers.

It is great to see you back on the shelf. Considering how much stress I actually go through trying to get your mag every time it comes out (I have to look up a lot of stores and travel a while before I can get my hands on it), I think it is a testament to the great product you guys produce that I really look forward to every issue.

Issue 26 had me on the back foot right from the time I saw it on the shelf, though, and 27 had more or less the same effect. Here are the reasons I think that happened:

*I feel that you used borders that were too wide. Actually, I am going through all your mags and I think you've had that issue since the beginning, but honestly, for some reason I've only really noticed it in the last two. It really does look like with a little better design you could fit more stuff in.

*Following on, there are areas that maybe should be kept to smaller print as well. I love your letters page; your readers seem very well informed and I learn a lot from them. However, if you happen to have an issue where you don't have a lot of letters to print, then I believe you should keep it to one page if you have to. Again, more space for other stuff. I also thought that you had too much space between paragraphs, with too big fonts on some of the articles.

*Again, on your letters page, and in response to a previous letter of mine, you printed one of Mr. and

Mrs. Bierbaum's sample scripts. Frankly, that was of the best bits of the whole mag because it did not need to be any bigger than what it was. It had no fanfare, simple formatting and effective. I loved it. More of that in the rest of the mag. And if you put that size of script together with the size of pages used in "BEHIND THE PANELS: DESIGNING A COMIC BOOK PAGE" in issue 6, I'd say you got a good beginning to a great article.

*I think your toy article was really badly supported with poor relevant pictures that took too much space and offered nothing to the article. It had no design layouts, nor concept sketches nor anything similar. Now, when you were talking to Michael Turner considering that he was talking about how his art translated from a 2d image to a 3d image, I thought it was relevant that we got to see the details of the final product. But the two headshots of Supergirl... was there a reason for why they were that big?

*Additionally, I think the Turner article in itself just is not the kind of standard you guys have set up for yourselves in the past.

Compare that in content, and with your credo of hints and tips in mind, to top stuff like the Dave Dorman article (both parts count as one to me), David Michael Beck, Mr. Bierbaum's regular gold insight, Chuck Dixon and Drew Geracci's articles to mention just a few.

*You guys make boards. If Gary Martin managed to put folded boards at the end of his inking books, maybe you guys can do the same (maybe in the middle where they would be more protected). You guys could make it like your last mag for the year a special one where we could pencil, ink, colour, letter, write... whatever, and then send it in and you could start the next year with the winners, and spend the next five issues building to your next end of year one where you could do it again and focus a different area. Or something along those lines.

*Or you could publish more readers' artwork or writing and give them some real tips and hints by the various relevant staff. On that note, how come you guys don't have a place on the web with a forum? It would be an excellent place for us readers to hang out.

*I myself want to see as many storytellers as you guys can get your hands on as long as you make your content relevant to us. Toy designers, game developers, conceptual artists, layout and storyboard artists and any others you can come up with.

*As I know that you guys are always trying new paper stock to come up with the best, I just wanted to say that it really hurts looking at Mitch Byrd's stuff in the last two issues cause they look really pixilated, just like the rest of the artwork. They have always been really sharp and beautiful, and I hope that we will get back to that soon.

*Speaking of paper stock, is there any reason why you can't use really good paper for colours and other paper for other art?

As you can see, I had no intention of writing you something short so you could print it. I really did try to give you stuff that I had on my mind that I thought might be constructive. You have my sincere apologies if it did not come across as that. As always, I ask that you take everything I say with a whole jar of salt.

Having quickly looked through your whole run of issues for this letter, regardless of the stuff above, can I just say you guys ROCK!! The amount of info and awesome articles that you have in these issues is amazing and I actually already know I am going to spend even more time re-reading them for some of the stuff that I am trying to do at the moment. Thank you for all your time and effort for the last few years, you really have helped me more than I could ever tell you.

On a personal note (personal for me that is), can I just say that it sounds to me like you Mr. Hickey and Mr. Flint, have decided to go your separate ways? None of my business why that happened, and I have no way of knowing if it was because of creative, personal or other issues (don't really have any intention of finding out either although I did ask Mr. Nichols if we WOULD be told).

All I wanted to say is that as a group you guys have been really kind to me, not just by printing my letters and answering them thoughtfully, but also because of

little, really important things you mag as done for me that you will might never hear about.

So I wanted to tell you what I believe. I believe that because friendship is love, and love is made up of truth, honesty, patience, forgiveness and understanding, there is absolutely nothing more important is this world. Nothing. I believe that once a friend, ALWAYS, a friend, no matter what happens. Even if you have to part ways for a little while (because humans are not perfect and we are ruled by emotions), you should always think of them and yourself as friends. Friends that will get together again sometime down the road. That's what I believe. That's really all I wanted to say.

Anyway, since I might have actually taken up more than enough of your time, I shall leave it there wishing you the best of health, love and luck and I hope to see your mag again soon on the shelves.

Sincerely,

-PJ

Keep the child alive...

PJ,

It's nice to hear from you. Now let's dive into your letter. The border looks larger because the past two issues haven't been trimmed down to the size that they are suppose to be. Also, I like to offer a nice white contrast to the page. Many times these pages are being designed very quickly and by keeping the border a little bigger, we can allow for the many times we will push

artwork over into the borders. (Thus allowing a larger piece of artwork.)

Maggie Thompson ragged on us because the type was too small. So we have a standard 10 pt type that we use now. It offers us the ability to play with leading (space between lines) and it offers a nice easy to read type.

When designing, we sometimes plan on a piece of artwork to be placed only to find out upon finally proof that no such artwork goes with that article. The letters column we were told hand fan artwork but later found out that it had been used already.

I have no excuse for the toy article. It needed to be redesigned, but I know that the writer gave us no supporting artwork.

With the Turner interview... sometimes your design something and it works on the screen but when you see it in the magazine, it just doesn't look right. We chalk it up to bad design and try not to do it again.

I agree we need more tips and techniques.

We have discussed putting samples of boards and products inside of the magazine. Only time will tell.

I don't want to become a critique magazine. It doesn't help your subscriptions when you're telling people who truly believe they're ready for the Big Time that they **aren't** ready. My vision for **Sketch** is to continue as a *How-To* magazine and help with as much inside information that we can deliver. We will continue to bring a variety of articles to our

readers. This is something that Flint keeps on me about, opening the doors to other jobs that could be related to comics.

About the Mitch Byrd issue and its problems from the beginning... The most glaring problem was the wrong paper stock. What we found is that the printer printed it on an 80 lb. stock when he thought that it was to be square-bound and that the heavier paper would bulk up the spine. So when it was folded and stitched, it was too thick to close properly. And like most issues, that one was too close to deadline to have it reprinted. So we learned to *not* use 80 lb. paper and we move on.

PJ, we do appreciate you taking the time to write us this letter. You are the ones that we are publishing this magazine for, so it makes it so much easier when we hear from you.

As far as Flint and me, Flint needed to move on because of personal reasons. Flint has contributed a lot to **Sketch** over the years. And I look forward to working with him again in the future.

Again PJ, your letters are always appreciated.
Bob

Hello,

I just received my first issue of my subscription to **Sketch**. What happened? This is not the magazine I thought I was subscribing to. My December issue with Greg Land had vibrant color and was printed on glossy paper. My new issue has no color, no glossy paper and muddy pictures. Is this what I should expect in my future issues? I don't mean to

be whining, but what happened to your beautiful magazine? I don't like the look of the new magazine. Plus the card stock it was printed on won't stay folded. If you could answer my questions I would appreciate it.

Thank you, Jason Jam

Jason,

As I stated above. We moved to a new printer who hadn't printed our magazine before. We have our problems but hopefully last issue was much better and over time we hope that we can improve even more.

Bob

With the comic book printing, will it be an actually comic book like the ones in the store?

If I got this right...the interior pages are black and white and the cover comes in color, correct? Or can you also get the interior in color?

When it says 24 pgs, does that include the cover and back cover? 24 sheets? Or 12 sheets of front and back printing that equals 24?

Also, what format and size do I need to send you the art? Do I need to have it on the regular size comic art board, or can I just send it digitally on a CD? What proportions (ex. 9x12) would the picture have to be?

I want to make a comic book for recreation and maybe use DC's or Marvel's characters. Would that be legal for you to print or do I have to make up my own characters?

Any other additional information on preparing to get your services

will be appreciated. Thanks for your time.

-Richard

Richard,

I included your letter because it asked a lot of questions that we get at BLP very often. Many of our books that we print are sitting on stores shelves.

We can print black-and-white interior pages or color, depending on what you want. A 24-page comic is 24 interior pages with a glossy cover. We prefer that you send your artwork on a CD and sized down to print size.

We won't print anything that is own by another company (Marvel, DC, etc.). It is illegal to publish a book on characters that are owned by someone else.

Hi it could be cool if Blue Line Pro could offer a collection of DVD tutorials -concept designs, story telling, comic book coloring etc.

Jean Claude

Jean,

A DVD collection has been talked about, but when you get into the production and design along with getting the creators to give valuable creative time to do a DVD, we have found that such a task would be very hare to accomplish. It's a great idea.

Bob

Send all your letters and questions to: Sketch Magazine, 166 Mt. Zion Road, Florence, KY 41042 or email sketchletters@bluelinepro.com

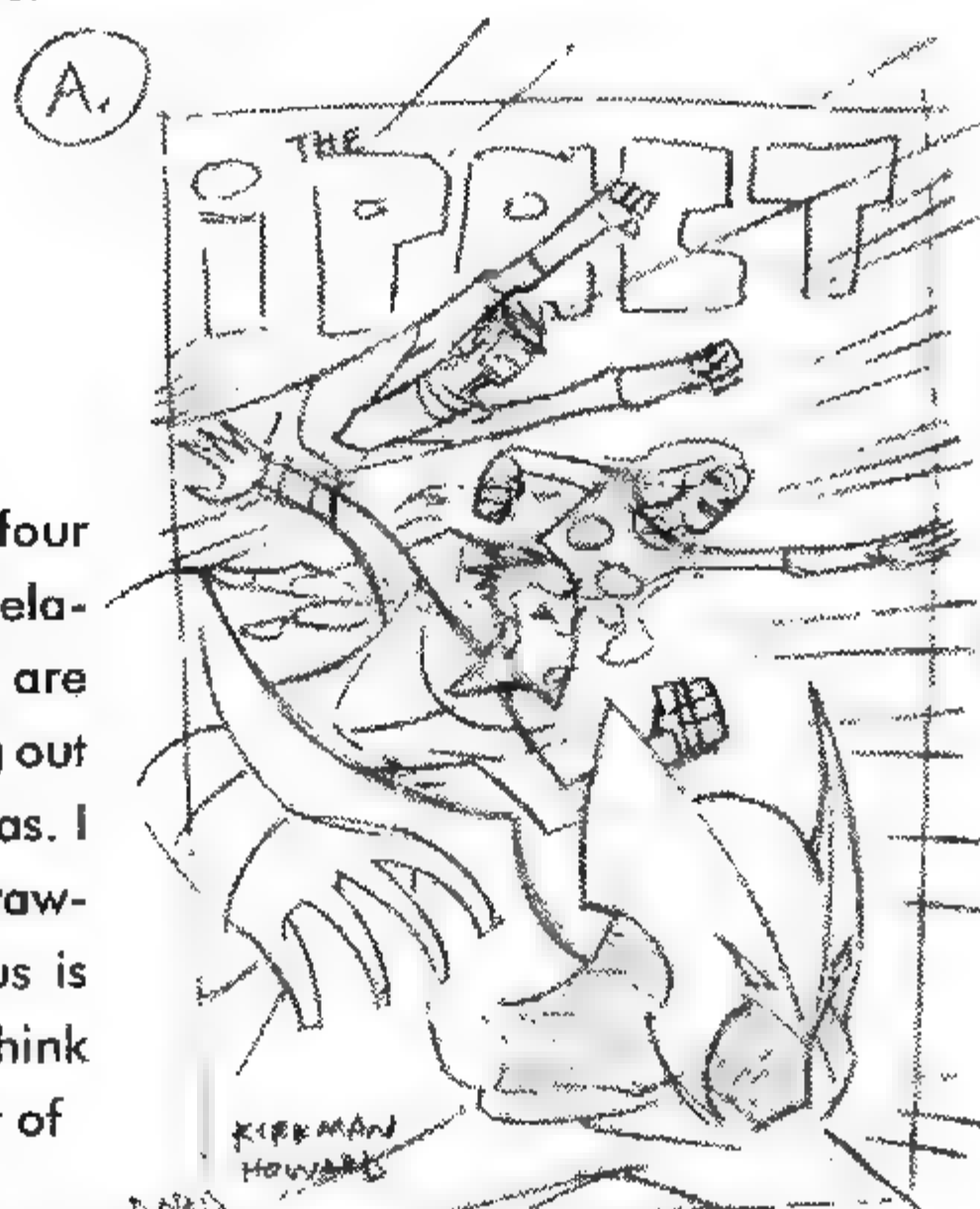
Cover Design

by Jason Howard

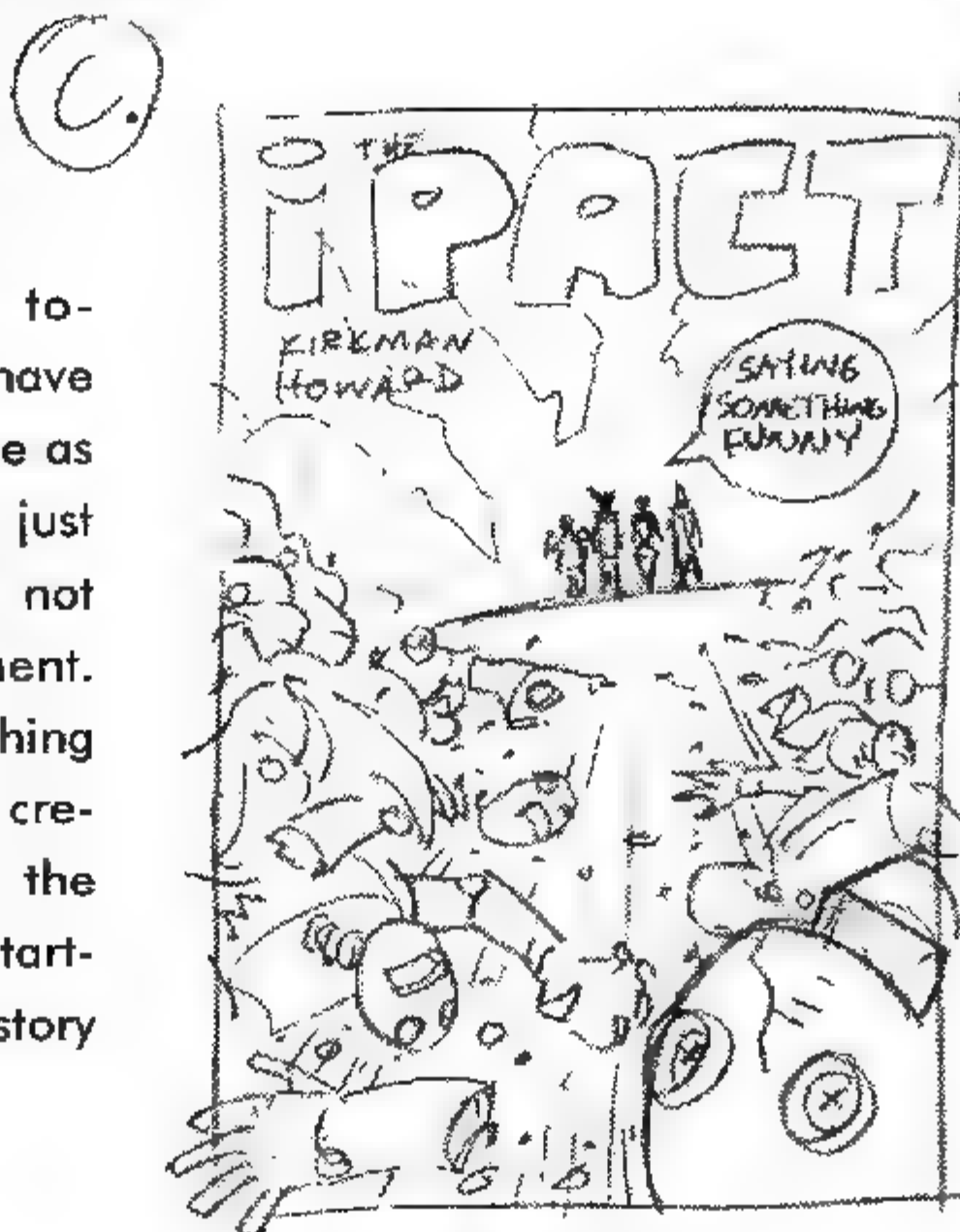
The Cover to The Pact #4

Creating the cover for this book was a bit of a process, so it makes a good example to see a lot of the behind the scenes things that go into a cover design. Initially I didn't think I would get to do the cover, but things worked out and I was asked to submit some ideas.

A, B, C and D were the first four sketches I did. These are done relatively small (about 3" by 5") and are mainly for the purpose of working out a design and trying different ideas. I am not trying to make a pretty drawing at this stage. My main focus is trying to develop something I think will "pop" and have some aspect of the design that will attract attention, and hopefully help sell the book. You may also notice that I am considering where the text and cover design elements will be. I think it is important that both the illustration and text elements be designed to work together. At this time I didn't yet have the script, so A and B were done as "pin up" style covers, where it is just the characters looking cool but not really linked to any story element. With C and D I tried to do something different from the first two, and create designs that might tie into the story or at least serve as idea starters for similar designs once the story was written.



THIS DESIGN COULD ALSO WORK SUBSTITUTING ONE OF THE OTHER CHARACTERS FOR ZEPHYRUS AS THE FOCUS...



THE TEAM WALKING AWAY FROM BROKEN PILES OF DAVE JOHNSON LIKE ROBOTS...



THE BIG QUESTION COVER. WHY IS INVINCIBLE EVIL? READ IT & FIND OUT.



After sending these layouts to Robert (Kirkman) we discussed some other ideas. I was given some more info about what the story was going to be about and who the bad guys would be. Based on this I developed E and F. Robert said that he liked them both and that I could do whichever one I preferred. Well, I like drawing action so E was an easy choice. Also, as I grew up on many of the early Image comics, for my first cover for an Image book I thought it would be fun to do my interpretation of the stereotype many of them seemed to have, with the big foreshortened fist and the clenched teeth.

With E-2 I tightened up the drawing a little bit, mainly focusing on Invincible and the background figures as I was pretty happy with the foreground figure at this stage. I think it is probably obvious that I am not trying for a photorealistic style with my art, however, I will sometimes use photos to help me ensure that the structure is solid. Particularly with a cover image like this I wanted to make sure everything clicked and I wasn't real happy with how Invincible's fist was turning out. Sometimes as you draw it is easy to fall into traps of how to draw a particular thing. Using a photo can help push your art a little farther and incorporate touches of realism that add believability. Digital cameras are great for this. G and H are a couple quick shots my wife took of me. I incorporated these into this tighter drawing of Invincible's fist. Again my goal was not to draw it perfectly, rather to create a stylized representation based on a believable structure.



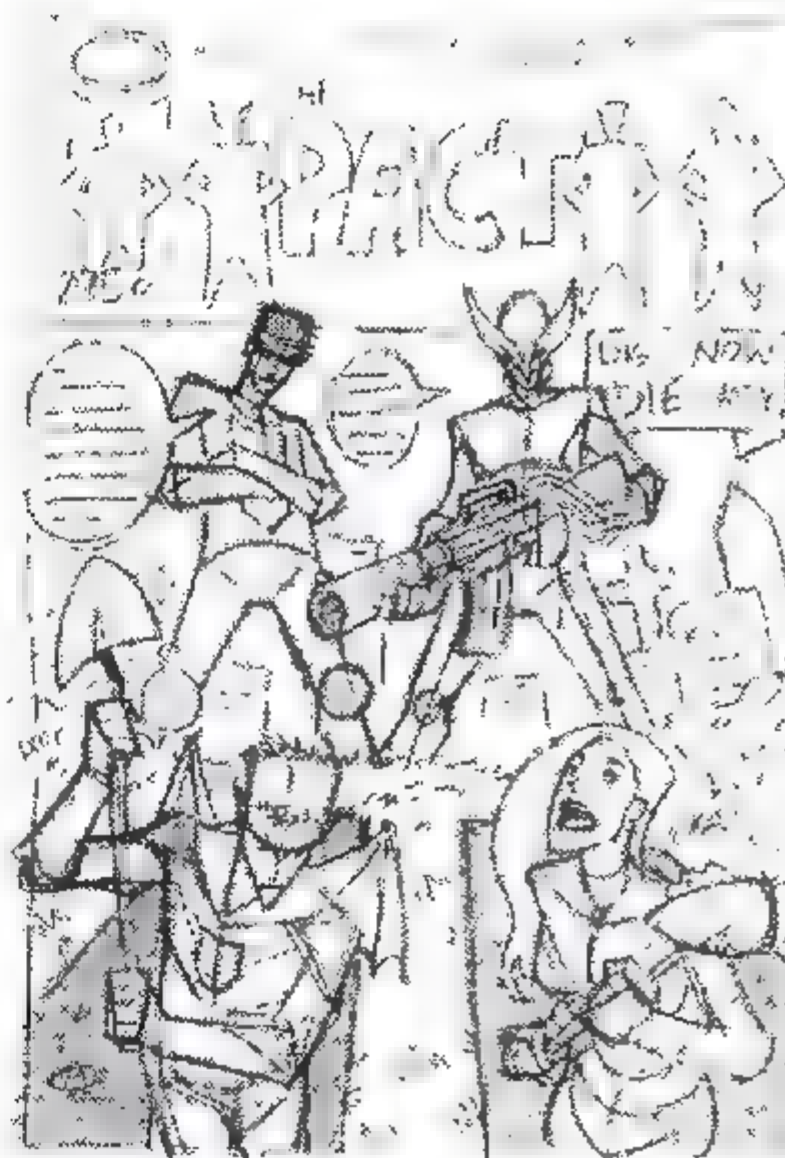
The next step I take is to blow up my layout to about 10" X 15" and lightbox it onto good paper (I actually use BlueLine's 400 series with a smooth finish) to pencil the finished drawing. Because I knew that I would be coloring it, I kept my lines pretty simple and open. Once the pencils are finished I ink it (see I), then its off to the computer where I scan the art and start coloring. J is the finished cover.

To make this example even more true to reality, after finishing the cover, we decided not to use it and to develop a completely new one.

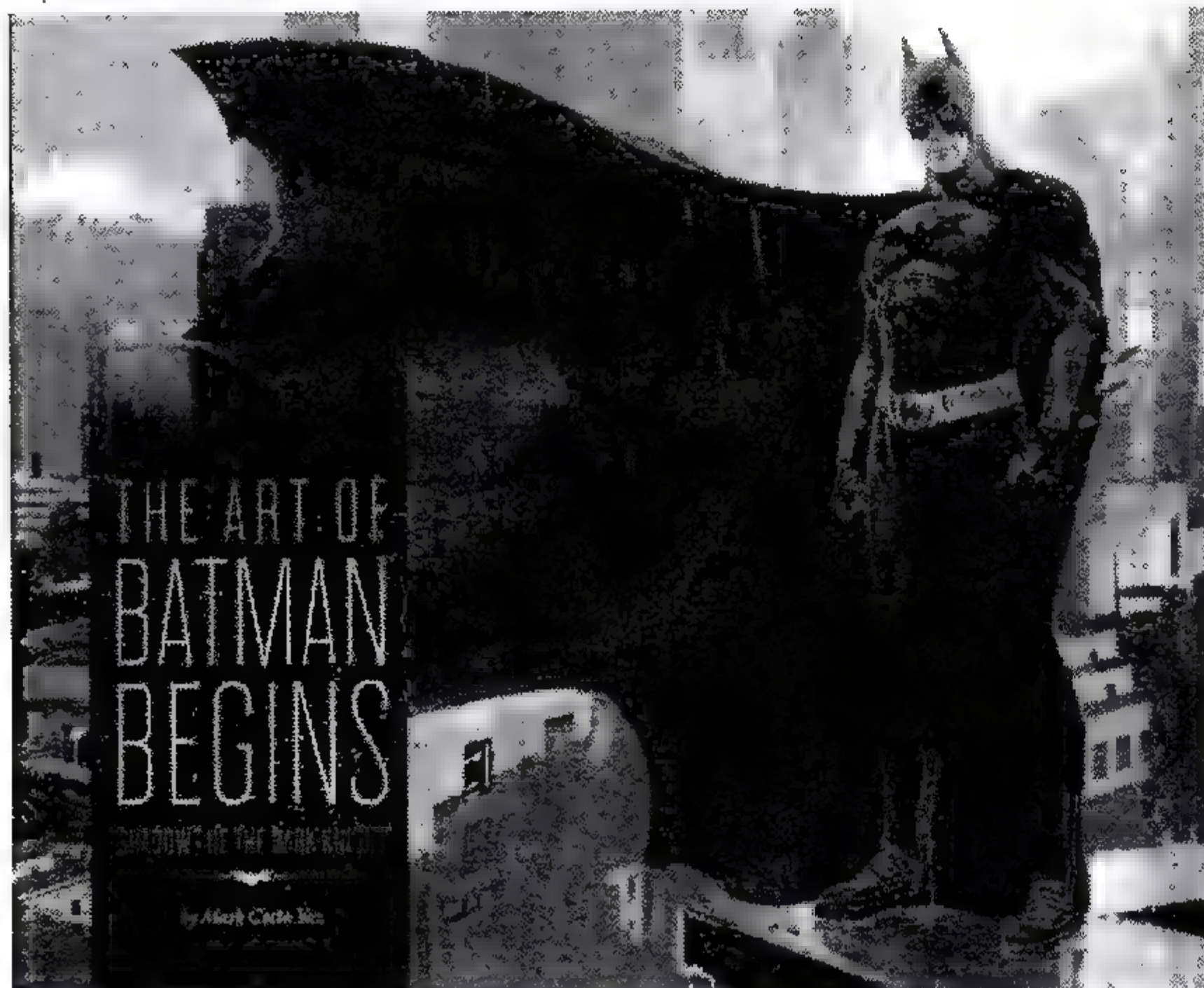


It's OK, I got over it :)

A couple of the other issues of the Pact mini series had covers that mimicked old famous comics. Robert sent me an image (K) of this old World Finest cover and asked if we could do something similar. L was the initial sketch I did. I wanted to follow the overall design of the original, so people would get the reference, but I didn't want to 'rip off' the poses of the characters. After some input, I tightened up the sketch making a couple changes, this gave us M. With this approved I proceeded to finish the pencils, ink and color it. N is the finished cover.



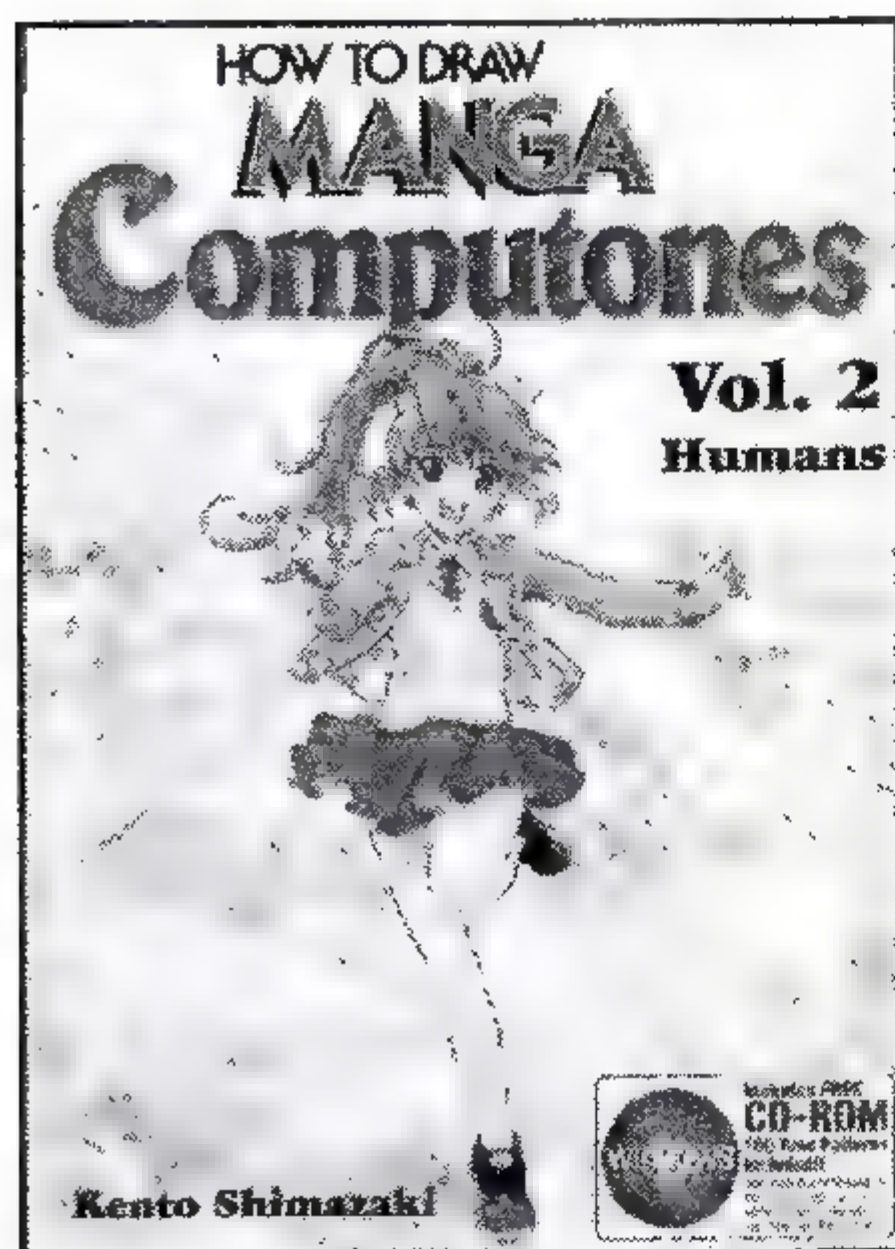
BOOKS, TOOLS, ETCETERA...



THE ART OF BATMAN BEGINS

By Mark Cotta Vas
Chronicle Books
\$40.00

This book offers up a nice blend of traditional design elements and computer rendering that it took to create the look of Batman Begins. From a suit design that allows the actor to move his head to the Batmobile that looks awesome the book shows you the "how to..." Covering a large variety of subjects this movie book goes beyond a movie fan book and offers the reader a true view behind Batman Begins.

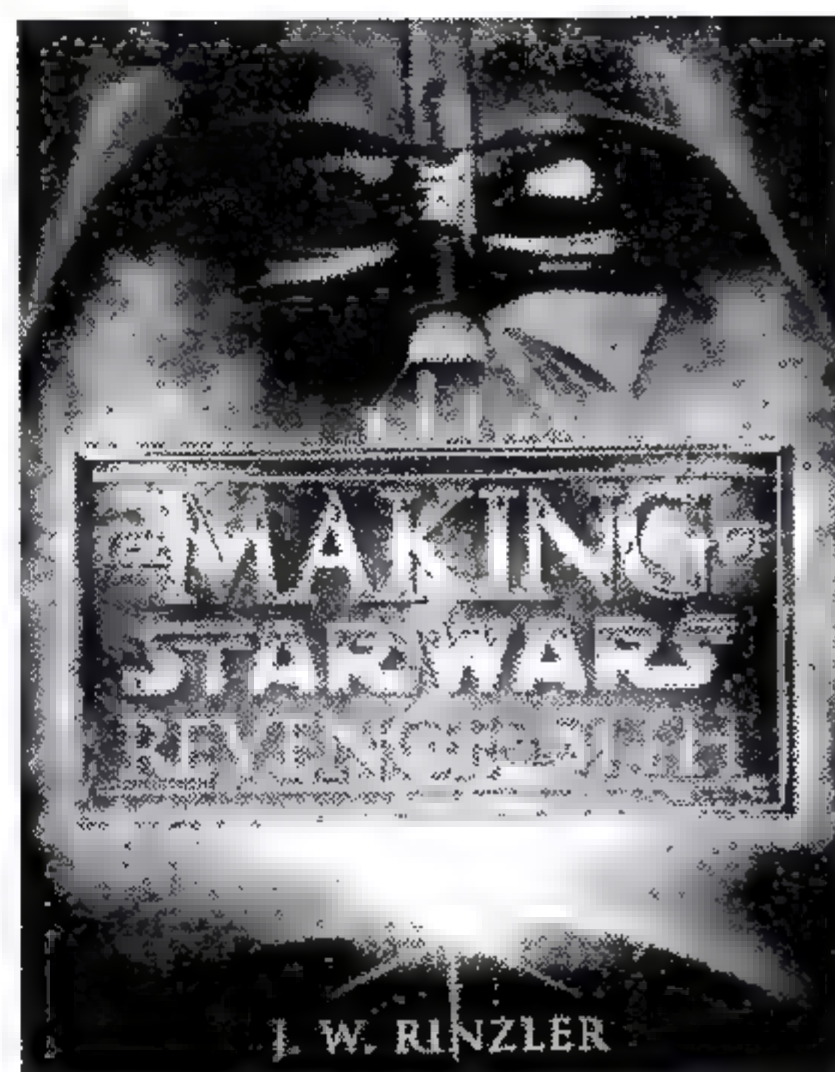


HOW TO DRAW MANGA COMPUTONES VOL. 2 HUMANS

By Kenot Shimazaki
Graphic-Sha Publishing
\$22.95

Computones vol. 2 picks up where vol. 1 stopped. Computones vol. 2 deals with screening the human figure and all it's problems. Also this book offers a basic starting point. If you haven't read vol. 1, this books catches you up and gets you going.

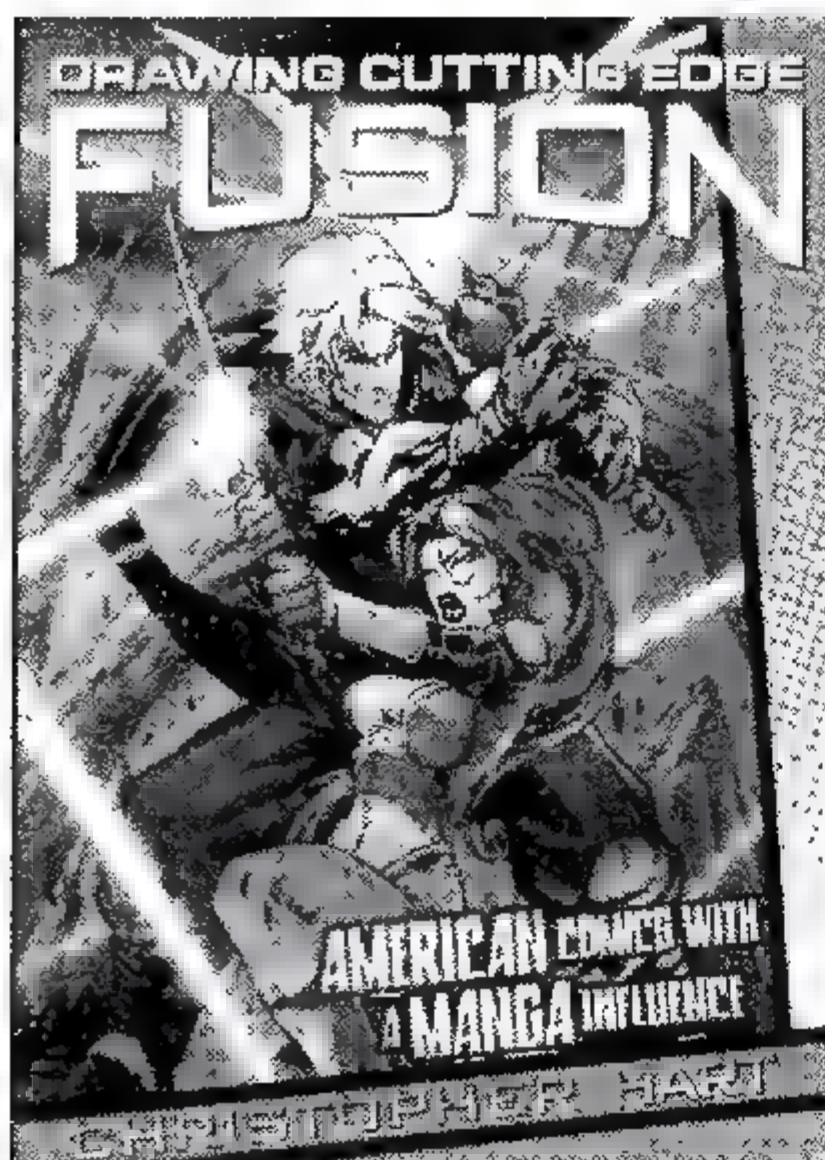
If Manga is your drawing style then tones must be a part of the mix. This books includes a CD-rom that has 100 tones ready to be used on your computer.



THE MAKING OF STAR WARS REVENGE OF THE SITH

By J. W. Rinzler
Del Rey Lucas Books Ballantine Books
\$21.95

I'm a big Star Wars fan and this book is not for the casual fan. This books takes you through the production of Revenge of The Sith. Packed with photos and production notes this book is a fan dream. It took several sittings to read but it was well worth it. Once you've read the book then you have to move to the computer to complete it. The book wrapped production before the movie was actually finished, so the publishers created an ebook to complete the book. The only complaint is that the ebook that is available on-line doesn't have as many photos, which I'm sure is to keep the size of the file small.



DRAWING CUTTING EDGE FUSION: AMERICAN COMICS WITH A MANGA INFLUENCE

By Christopher Hart
Waston-Guptill Publications
\$19.95

The third in a series titled Cutting Edge by Christopher Hart. This book again looks at the Manga impression that American comics are taking on with stylized character designs. This title includes artwork by Christopher Hart, Roger Cruz, Phil Moy and many more.

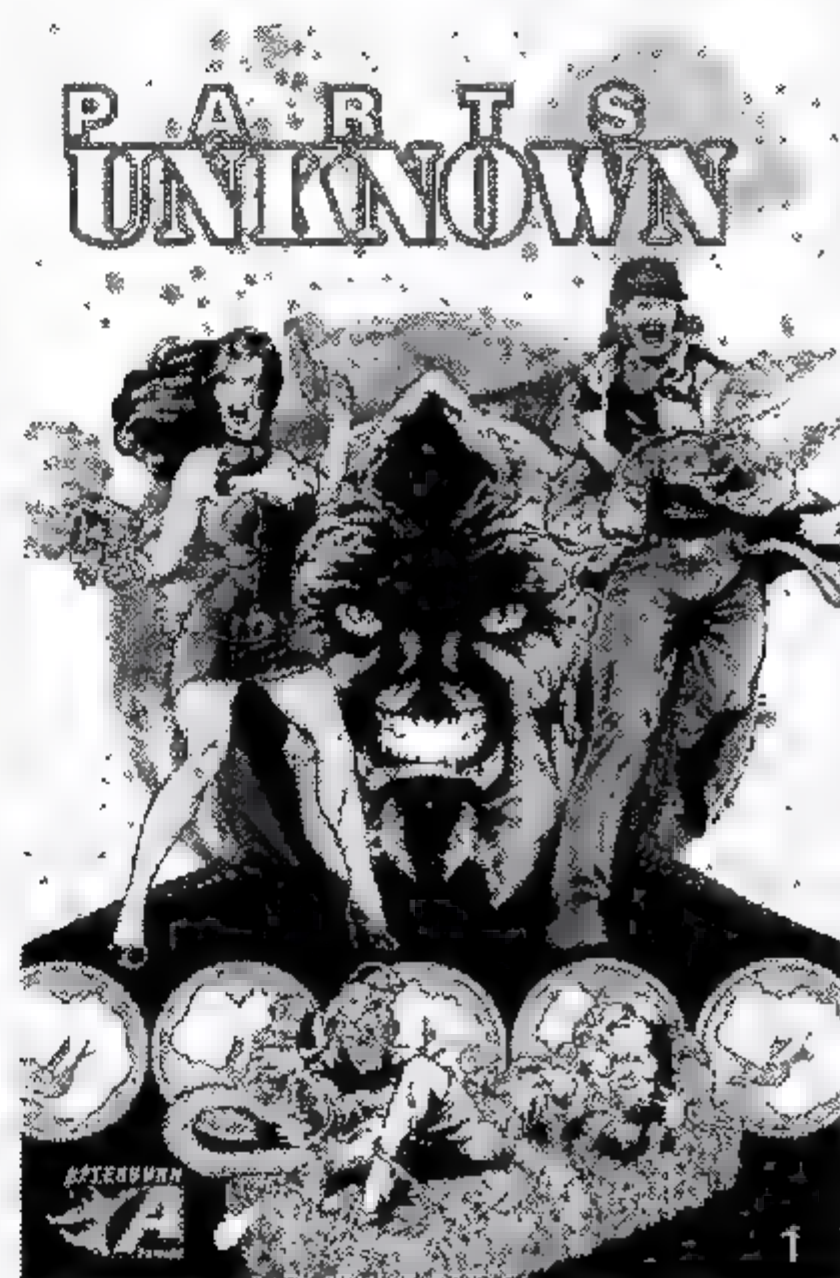


LET'S DRAW MANGA BODIES & EMOTIONS

By Tadashi Ozawa
Digital Manga Publishing
\$19.95

Let's Draw is an extension of the How To... Manga book revolution. Bodies & Emotions offers another look at drawing the human body in a mangaesque style. Bodies & Emotions covers from building the skeleton to adding muscles to design and style of a character. If your need is to master the manga body this book will be a nice addition to your bookshelf.

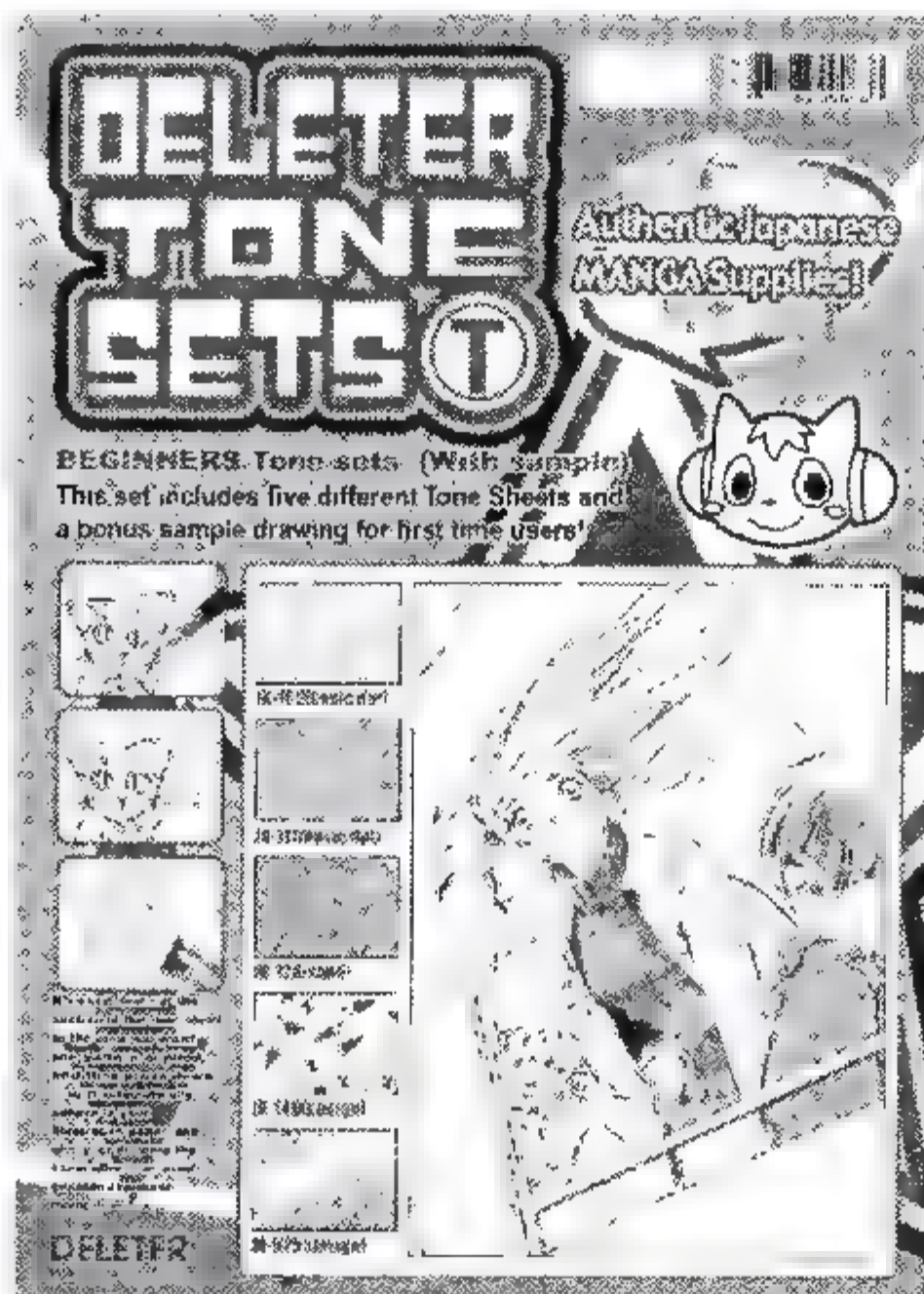
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Inside Sketch This Month . . .

Bob Hickey

Along with his duties as publisher of Sketch Magazine, he is the creative force behind Blood & Roses, StormQuest, and Tempered Steele. He currently has a Race Danger project in the works that will be appearing at Afterburn Comics. Bob is one of the co-founders of Blue Line Productions.

He can be reached at bobh@bluelinepro.com
www.bluelinepro.com / www.afterburncomics.com



Mitch Byrd

Mitch's pencils wow everyone. While you enjoy his exclusive Sketch material issue after issue, look for his work on Guy Gardner: Warrior, Shi, Starship Troopers, and many other comics, as well as

Blue Line Pro's Notes to Draw From and SQP's the Art of Mitch Byrd Volume One. Mitch's latest projects include a Blood & Roses portfolio and a creator owned project titled Kings of the Road from Afterburn Comics.



Jason Howard

After being cut from his third grade basketball team, Jason Howard decided to put his plans for a NBA career on hold. He turned his attention to art instead. Fortunately there are no cuts from fourth grade art class. After many years of practice, people started to ask Jason to draw comics for them.

Since that time he has drawn stuff for a variety of companies, including Image Comics, BlueLine Pro, and Caliber Comics. His most recent work is The Pact #4, from Image. Jason lives in Michigan with his wife and two kids. He would like to remind any coaches reading this that he still has all four years of his NCAA eligibility remaining. www.jasonhoward.biz

Bill Nichols

A longtime fan of the comic book, Bill has been around comics for years (and years and...). Literally. Having accepted the chance to contribute to something as lofty as **Sketch Magazine**, this is a chance for Bill to pass along nuggets of knowledge and explore the heights and depths of a new audience to bore with stories and such.

Bill has inked for Knight Press (*StormQuest, Blood and Roses, Dead Kid, Knight's Round Table*), Caliber Press (*Raven Chronicles, LegendLore, Magus*) and others. Oh, yeah, he's written and edited a bit, too, by the way. Bill's glad to be back.



Tom Bierbaum

Tom, with wife Mary, has scripted such comics as Legion of Super-Heroes and The Heckler for DC Comics, Xena and Return to Jurassic Park for Topps Comics, Star for Image Comics and Dead Kid Adventures, a creator owned project by Knight Press.

Ward LeRoc

Ward has lettered comics for Sky Comics, Blue Line Comics and now Afterburn Comics. He enjoys experimenting and teaching what he learns to others.

Bill Love

Bill is a comics fan and amateur historian of over forty years. He spent ten years in television production (news and talk show directing and more) and another twelve teaching journalism and video production. He serves on the board of directors for a large city public access facility. Bill is currently using his journalism background to assemble How To Break-In to the Comic Book Business. And is editing the new magazine Graphic Novel Scene.



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